

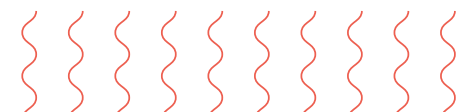


INTERNATIONAL
ARCHITECTURAL
DESIGN COMPETITION

OPEN, ONE STAGE, PROJECT COMPETITION

NATIONAL CONCERT HALL „TAUTOS NAMAI“

V. MYKOLAICIO-PUTINOG. 5, VILNIUS



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1 . I N T R O D U C T I O N

Contracting Authority

Vilnius City Municipal Administration
Konstitucijos pr. 3
Vilnius LT-09601
Lithuania
www.vilnius.lt

Contracting Authority

Vilnius City Municipal Administration
Konstitucijos pr. 3
Vilnius LT-09601
Lithuania
www.architektusajunga.lt

Competition organizer

Architects Association of Lithuania
Kalvarijų g. 1
LT-09310 Vilnius
Lithuania

Timetable

1. From the Competition launch until 25th June 2019	Registration for the Competition
2. From the Competition launch until – 19th of June 2019	Questions
3. 25th June 2019	Submission deadline
4. September 2019	Announcement of results (provisional)
5. September 2019	Exhibition

Competitors shall register via CPP IS <https://pirkimai.eviesiejipirkimai.lt/>.

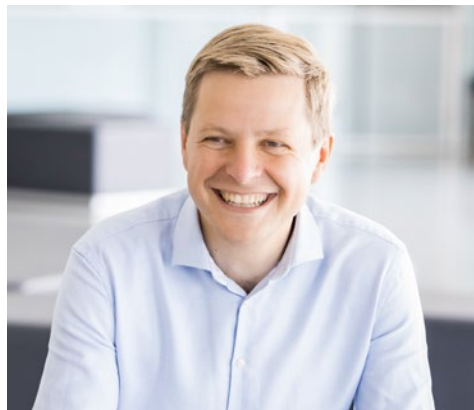
All communication between the Contracting Authority and the Competitors will be conducted via this system.

All queries (submitted on time) and the responses to the timely queries will be published anonymously in the Q&A Logs, which will be made publicly available and uploaded to the CPP IS portal <https://pirkimai.eviesiejipirkimai.lt/>.

Address for receipt of entries:

Architectural competition for the National Concert Hall
„Tautos namai“ in Vilnius
Architects Association of Lithuania
Kalvarijų g. 1 LT-09310 Vilnius, Lithuania

1. INTRODUCTION



Remigijus Šimašius
Mayor of Vilnius



Mindaugas Kvietkauskas
Lietuvos Respublikos kultūros ministras

Sound describes the European culture. If the sound is sincere, if it is harmonious and pure, it inspires and unites people into a harmoniously living society. This is exactly the objective that we set: we want Vilnius to be full of sound, which, thanks to its superior quality, can unite and educate people. We want the National Concert Hall in Vilnius to become a world-famous place where European culture is created.



1.1. THE GOALS OF THE PROJECT

- To find the best architectural and planning solutions for the National Concert Hall and the surrounding area, taking into account the urban and natural conditions of the venue;
- To find an exceptional, outstanding, original design in terms of artistic expression and architectural concept;
- To ensure functional communications and acoustic solutions satisfying the requirements for an open multifunctional art centre, featuring premium classical music concert hall with natural acoustics, and a residing orchestra;
- To find the best solutions for the organisation of transport, pedestrian and cyclist flows for the surrounding area.

1.2.

THE NEED FOR THE CONCERT HALL IN VILNIUS

Vilnius is the capital of the Republic of Lithuania and the centre of cultural life in Lithuania. The city is home to the key professional musical culture establishments such as the Lithuanian National Philharmonic Society, the Lithuanian National Opera and Ballet Theatre and the Lithuanian Academy of Music and Theatre. Vilnius is also home to Lithuania's two key symphony orchestras, the Lithuanian National Symphony Orchestra and the Lithuanian State Symphony Orchestra. But Vilnius currently lacks a concert hall suitable for symphony music complying with the global standards applicable to the natural acoustics of such venues and having a capacity of at least 1,500 seats. For these reasons, Lithuanian professional music teams do not have an opportunity to present their art of performance to the Lithuanian audience at the premium level, and the infrastructure of concert halls available in Lithuania does not satisfy the requirements normally applicable under international standards. Lithuanian performers lack conditions for quality work, while listeners are unable to hear premium level performances of symphony music in natural acoustics venues.



1.2.

In 2017, the Government of Lithuanian Republic approved the Plan for the implementation of the Governmental program. The need for a National Concerts Hall, that would correspond to the global standards for the musical hall, was listed there. In 2018, the Minister of Culture of Lithuania and the Mayor of Vilnius City had signed an Agreement of Intent to create the infrastructure for all the services that a National Concerts Hall should provide. An exceptional spot in Vilnius - the top of the Tauras hill, V. Mykolasaitis

Street - was selected as the most suitable location for the National Concerts Hall. The new Concerts Hall will replace a derelict building Trades' Unions' Palace. Announcing an open international architectural competition for an architectural concept of the National Concerts Hall, Vilnius City Municipality expects to get innovative, quality, unique architectural ideas. The National Concerts Hall should reach the highest standards of acoustic and functional characteristics, and to become a new landmark in Vilnius cityscape.



1.3. THE HISTORY OF THE IDEA OF A NATIONAL CONCERT HALL AND THE LOCATION SELECTION

The idea to build a national concert hall on Tauras Hill has a long history.

In the 19th century, with the territory of Naujamiestis developing in Vilnius, Tauras Hill became a distinct place in the central part of the new city. In early 20th century, the creators of the modern Lithuanian State started to promote the then-popular idea of the Nation's House as a centre of the national culture. The upper terrace of Tauras Hill overlooking the new centre of Vilnius was a perfect location for constructing the Nation's House.

In October 1911, a land plot of 1,596 of square (nearly 3,000 square metres) was purchased on the current Pamėnkalnis (Tauras Hill). But World War I began, and in 1919 Vilnius went to Poland and the idea of the Nation's House was abandoned. After World War II, when Lithuania was occupied by the USSR, Tauras Hill was viewed as an important spot in terms of urban composition. When Vilnius authorities required a meeting hall, the Trade Unions Culture House was built in 1958–1963, which occupied a share of the historical plot.

After Lithuania regained independence, there were attempts to revive the idea of the Nation's House on Tauras Hill.

9 March 1994: Vilnius City Council passes Decision No. 33 “Regarding determination of the boundaries of the protected area of the Nation’s House during the design period.”

14 February 2012: The Council of Vilnius City Municipality unanimously passes the resolution regarding the implementation of the project of the Nation’s House, which had to be dedicated to the 100th Anniversary of Restoration of the State to be celebrated in 2018.

14 September 2016: The Council of Vilnius City Municipality recognises the territory of Tauras Hill as an important place for satisfying the general interest of the local community. It was established that, in order to satisfy the general interest, plans are to implement on the land plot in V. Mykoliaičio-Putino St. 5 the project of the Nation’s House (the multipurpose cultural centre) envisaged in the general plan of the territory of Vilnius City Municipality, and to establish a park (separate green areas) intended for public cultural and recreational needs in the territory around the land plot in V. Mykoliaičio-Putino St. 5.

13 March 2017: The approved Plan of Implementation of the Programme of the Government of the Republic of Lithuania envisages the initiation of the development of the services structure for the National Concert Hall (National Concert Palace) complying with global music standards.

10 January 2018: The Minister of Culture of the Republic of Lithuania and the Mayor of Vilnius City Municipality sign the Memorandum of Intention regarding the Development of the Services Infrastructure for the National Concert Hall in Vilnius, by which both parties agreed that this infrastructure should be provided in the territory of the former Trade Unions Culture Palace on Tauras Hill, in V. Mykoliaičio-Putino St. 5.

30 June 2018: The Seimas of the Republic of Lithuania passes the resolution “Regarding the historical land plot of the Nation’s House and the National Concert Hall, the Nation’s House,” by which it emphasised the cultural and educational purpose of the National Concert Hall, the Nation’s House.



2.

COMPETITION BRIEF



2 . 1 . I N V O L V E D P A R T I E S , D E A D L I N E S A N D A D D R E S S E S

The Contracting Authority: Vilnius City Municipality

The Competition Organizer: Architects Association of Lithuania

Competitors shall register by 25th June 2019, via CPP IS

<https://pirkimai.eviesiejipirkimai.lt/>.

Competitors may send enquiries until 19th June 2019, through the CPP IS system. All queries, related to the competition documents, submitted on time, and their responses will be published anonymously in the Q&A Logs, which will be made publicly available and uploaded to the CPP IS portal <https://pirkimai.eviesiejipirkimai.lt/>.

Person authorized to maintain direct contact with the competitors according to Lithuanian law: Aušra Sičiūnienė, the Senior Specialist of the City Development Planning Department of Vilnius City Municipality, Konstitucijos Ave. 3, Vilnius ausra.siciuniene@vilnius.lt, +370 52112579. The person indicated above will not be in contact and will not communicate with the Jury members.

All material requested for the competition entries shall be submitted by 25th June 2019 to the following address:

**Architectural competition for the National Concert Hall
„Tautos namai“ in Vilnius**

Architects Association of Lithuania

Kalvarijų g. 1

LT-09310 Vilnius,

Lithuania

2 . 2 . U I A E N D O R S E M E N T

This one stage project Competition is endorsed by the International Union of Architects (UIA) and will be conducted according to the UNESCO Standard Regulations for International Competitions in Architecture and Town Planning and the UIA best practice recommendations (See: Competition Guide for Design Competitions in Architecture and Related Fields)

Competition <http://www.uia-architectes.org>

2 . 3 . L E G A L F R A M E W O R K

The International architectural design one stage project Competition for the National Concert Hall in V. Mykolas Putino St. 5, Vilnius (hereafter referred to as “the Competition”) shall be implemented according to the Law on Public Procurement, the Design Competition Organisation Rules (hereafter “the Rules”) approved by Order No. D-671 of 22 August 2017 of the Minister of the Environment of the Republic of Lithuania, the Civil Code of the Republic of Lithuania, other legal acts regulating public procurement Competition.

This competition is being organized as an international procurement.

The main terms used are defined in the abovementioned legal acts and in the procurement documents.

There was no preliminary informational announcement about the Competition.

The Contracting Authority will not do a voluntary ex ante transparency announcement.

The Competition is announced via CPP IS and The Publications Office of the European Union.

The Competition shall be implemented in accordance with the principles of equality, non-discrimination, mutual recognition, proportionality, transparency and confidentiality requirements.

2 . 4 . A C C E S S T O T H E C O M P E T I T I O N B R I E F M A T E R I A L S A N D I N F O R M A T I O N

All Competition documents (including the Competition Brief, its annexes and any subsequent Q&A Logs and clarifications) will be available simultaneously on the Central Public Procurement Information System (CPP IS) at the following website address:

<https://pirkimai.eviesiejipirkimai.lt/> and the Competition website <http://www.VilniusConcertHall.lt>.

The information, related with the Competition will be constantly actualized therefore Competitors have to check regularly updates.

2.5. REGISTRATION OF COMPETITORS

Competitors shall register via CPP IS

<https://pirkimai.eviesiejipirkimai.lt/> in order to receive notifications related to the Competition (including Q&A Logs and clarifications). Registration is free of charge.

To register via CPP IS, registration should be completed in the following way: verify the list of the latest notifications, select the name of the procurement, select the button “Prisijungti” (Sign up), enter the requested data for signing up on CPP IS, and click “Priimti kvietima” (Accept the call).

Competitors may register at any time before submitting the final project.

The Competitors, that do not register in CPP IS system, will not get automatic messages and they will have to check the information, published at CPP IS and the Competition website at their own responsibility.

2.6. QUESTIONS AND ANSWERS

Competitors may send enquiries through the CPP IS system <https://pirkimai.eviesiejipirkimai.lt/>.

Competitors are encouraged to submit queries and requests to clarify the Competition documentation where there are uncertainties as early as possible.

Competitors must send inquiries in English. Responses of the Contracting Authority shall be provided in English.

The contracting authority shall, using the CPP IS tools, respond to each written request of a provider to explain the procurement documents, if the request is received via the CPP IS tools at least 4 business days before expiry of the deadline for submitting designs. The contracting authority shall respond to a received request within 3 business days from the date of receipt of the request. A response(s) to a provider's (providers') inquiry (inquiries) must be provided at least 1 business day before expiry of the deadline for submitting designs. All queries and the responses will be published anonymously in the Q&A Logs, which will be made publicly available and uploaded to the CPP IS portal.

The Competition organizers may, at their own discretion, prior to the Q&A deadline, supplement or clarify the Competition documentation, up until 4 business days until the submission deadline. The Competition organizers will upload any such clarifications to the Competition website and the CPP IS system, as well as notify all Competitors registered via CPP IS.

The Contracting Authority will not hold meetings with Competitors in order to explain the procurement documents.

2.7.GROUNDS FOR ELIMINATION OF A COMPETITOR, QUALIFICATION REQUIREMENTS

The Competition is open to architects from all countries. Eligible architects must be qualified for architectural practice in their respective countries.

Natural and legal persons, other organizations, their branches or a group of such persons, operating under the contract of partnership, can participate in the Competition. It is not obligatory to set up a legal person if a group of entities wants to submit a project.

Persons that can not participate in the Competition or assist to the Competitors: specialists, persons involved in the making of the competition brief, members of the Technical Committee, Jury members, members of PP Commission and their close relatives, employees, colleagues, employed by the same employer, employers.

In order to enter the Competition, Competitors must meet the minimum qualification requirements and declare the absence of grounds for elimination as set out in Annex 6.

All Competitors must provide, as part of the submission, a completed version of Annex 2. This is a self-declaration (ESPD) attesting that the criteria specified in Annex 6 are met.

According to Lithuanian Public Procurement law the eligibility will be checked by the PP Commission when opening the identification envelopes after the evaluation process and ranking by the Jury is completed. The competition winner will have to submit documents, proving his/her qualification for the formal recognition by the relevant Lithuanian authority.

The information detailed in Annex 6 must be provided only by the winner of the Competition before the official announcement of the competition results. A reasonable time will be given to the competitor in question to provide the requested documents.

If the winner does not meet the minimum qualification requirements or fails to respond adequately to requests for clarification requested by the Contracting Authority in relation to inaccurate or incomplete information, he/she will be disqualified from the Competition by the PP Commission, and his/her place will be taken by the next Competitor on the ranking list established by the Jury.

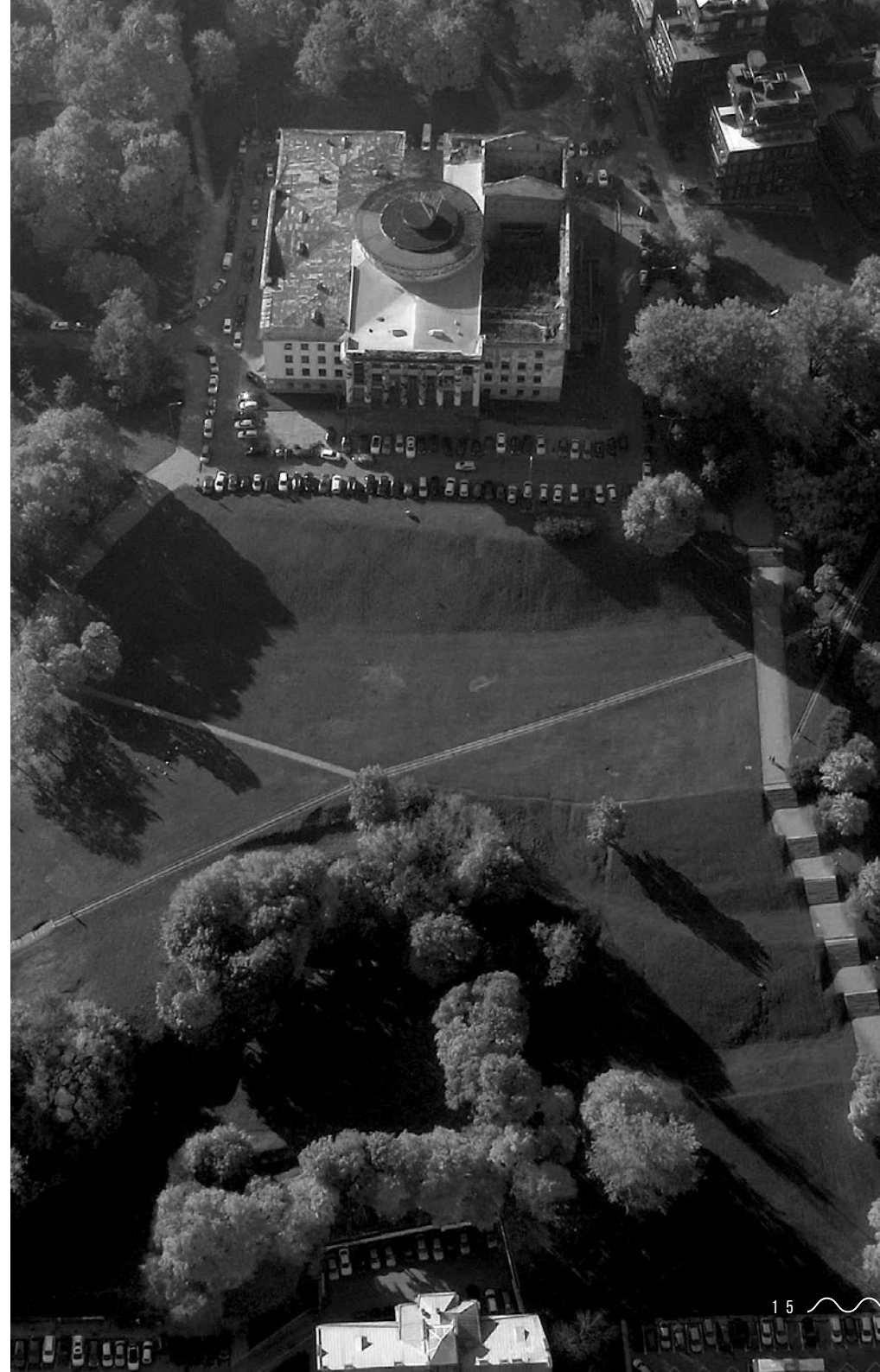
Only Competitors that meet the minimum qualification requirements have the right to participate in the negotiation procedure.

2.8. OFFICIAL LANGUAGE

Competition Brief is provided in both English and Lithuanian, and the information is identical in both languages.

The Competitor must submit the proposal to the Competition as follows:

- **1st package:**
documents in English
- **3rd package:**
documents in English
- **documents, proving the qualification**
and the absence of grounds for elimination must be provided in Lithuanian. These documents will be required only from the Competition winner and the Competitors, awarded with 2nd and 3rd prizes. If the original documents are in other language than Lithuanian, a copy of an original document and an appropriate translation in Lithuanian must be provided.



2.9. JURY MEMBERS AND SPECIALISTS



Ole Gustavsen
Chairman
architect / Snohetta,
Norway (UIA
representative)



Andreas Cukrowicz
architect / Cukrowicz
Nachbaur Architekten,
Austria



Fabrizio Barozzi
architect/ Barozzi/Veiga,
Spain



Xander Vermeulen
Windsant
architect / XWW,
Netherlands

Alternates:



Gundula Zach
architect / Zach+
Zünd, Switzerland (UIA
representative)



Gintautas Blažiūnas
architect / doc. Vilnius
Gediminas Technical
University, Architecture
faculty



Gintaras Balčytis
architect / Lithuania



Marija Nemunienė
architect / ICOMOS
Lithuania, Lithuania



Mindaugas Pakalnis
architect / Vilnius City
Municipality City's
Development Department,
Deputy

The Contracting Authority or the Lithuanian Ministry of Culture, by their own initiative or request of the Jury will appoint Specialists, representing fields of music, acoustics, cultural heritage, etc. The Specialists will consult the Jury. Their candidatures will be approved by the Jury.

UIA Observer: ICC Co-Directors Jerzy Grochulski or Regina Gonthier

2.10. Timetable

No.	Date	The Competition stage	Notes
1	From the Competition launch day until 25-06-2019	Announcement of the Competition	http://www.vilnius.lt http://www.VilniusConcertHall.lt https://pirkimai.eviesiejipirkimai.lt/
2	From the Competition launch day until 2019-06-25	Registration for the Competition	https://pirkimai.eviesiejipirkimai.lt/
3	From the Competition launch day until 2019-06-19	The Competition organizers may at their own discretion, up to the Q&A deadline, supplement or clarify the Competition documentation	All queries and the responses will be published anonymously in the Q&A Logs, which will be made publicly available and uploaded to the CPP IS portal.
4	From the Competition launch day until 2019-06-19	Questions & Answers	Questions must be submitted not later than 19th of June 2019. The answers to the questions will be provided until 24th of June 2019. All queries and the responses will be published anonymously in the Q&A Logs, which will be made publicly available and uploaded to the CPP IS portal.
5	2019-06-25	Competition Submission deadline	Address: Lietuvos architektų sąjunga, Kalvarijų g. 1, 09310 Vilnius.
6	2019 June-July	Examination of the entries by the Technical Committee	
7	July 2019	Jury Session (s)	Information http://www.architektusajunga.lt/konkursas/nacionaline-koncertu-sale/
8	August 2019	PP commission	The eligibility of the winners will be verified
9	September 2019	Winner Announced	www.vilnius.lt http://www.architektusajunga.lt/konkursas/nacionaline-koncertu-sale/
10	September 2019	Exhibition	
11	March 2021	Estimated Start of Construction	
12	December 2023	Estimated Opening of the National Concert Hall	

2.11. SUBMISSION REQUIREMENTS AND DELIVERABLES

The design and other documents specified in the brief must be prepared and submitted in compliance with the requirements provided in this chapter.

A Competitor may submit only one project. If a Competitor submits more than one project (as an individual Competitor or a partner in a group of Competitors), all his/her submitted projects will be discarded from Competition.

The Competitor shall bear all costs related to the preparation and submission of the design, and the Contracting Authority shall neither be liable nor obliged to compensate these costs, irrespective of the procedure and the outcome of the competition.

All material for the competition must be submitted in **3 envelopes (packages) placed inside one joint package**, which shall only bear the code and the following wording: **Architectural competition for the National Concert Hall “Tautos namai” in Vilnius**. The design must be addressed to: **Lietuvos architektų sąjunga, Kalvarijų g. 1, 09310 Vilnius, Lithuania**.

All documents of the competition entries (content of 1st and 2nd packages) must be marked with a “Code” consisting of a sequence of two letters and four numbers. It is recommended to place the code in the upper right-hand side corner of all boards.

The project must be valid 90 days starting from the submission deadline. If there’s no term of validity indicated, it will be understood that the project will be valid until the date indicated in the Competition documents.

2.11. SUBMISSION REQUIREMENTS AND DELIVERABLES

A. The first package, which must bear only the code and the following wording: *Architectural competition for the National Concert Hall “Tautos namai” in Vilnius*, shall contain all plans and documents requested for the understanding of the Architectural design. The following deliverables must be submitted by the Competitors in the first package:

1) A report (not exceeding fourteen A4 pages), which shall describe the concept of the concert hall, state the town-planning principles of further development of the surrounding areas and explain the selected architectural and functional solutions. The sequence of the content of the report shall be as follows:

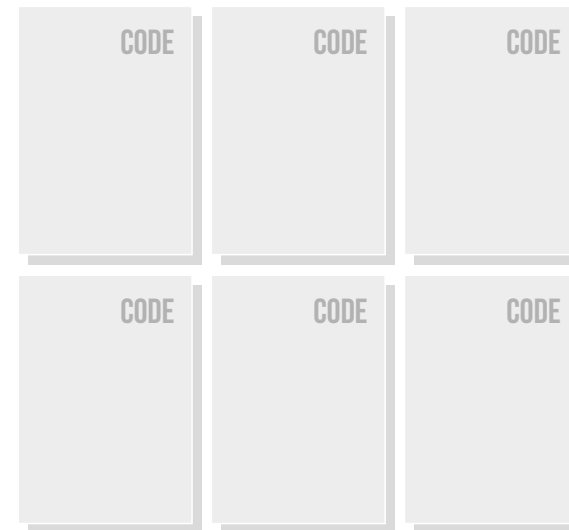
- Town-planning concept;
 - Transport concept;
 - Architectural concept;
 - Environmental concept;
 - Functional layout of the National Concert Hall;
 - Acoustic solutions of the National Concert Hall;
 - Engineering and technical systems of the National Concert Hall;
 - Building finish materials;
 - Structural concept;
 - KEY parameters of the National Concert Hall (Annex 3);
- The report may be supplemented with illustrations, on the condition

that it is the same graphical material that is provided on the design boards.

2) Six Design Boards

- 6 design sheets in B1 format (70x100 cm) and, additionally, a copy of each panel on paper format A3;
- in vertical orientation;
- in color print;
- mounted on stiff carton or foamboard (up to 2,5 mm thick);
- with the code (height – 2 cm) on each design sheet/board, marked in the upper right-hand side corner.

Display of Design Boards submitted for the competition



2.11. SUBMISSION REQUIREMENTS AND DELIVERABLES

A. The first package

Following plans and visualisations are requested and shall figure on the Boards:

- Site plan including solutions for the Tauras Hill park, M 1:1000;
- Ground floor plan of the building (including solutions for the immediate surrounding: pathways, greenery, small architecture), M 1:200;
- Plans of all floors of the building, M 1:500;
- Characteristic sections of the building (at least two) M 1:200;
- Fragment/detail of the facade – view and cross section scaled 1:50 or 1:20, explaining the proposed materials and technical solutions;
- Visualisation of the the National Concert hall presenting the concept in a clear and convincing way
- photomontages with the new Concert hall from the viewing points specified and stated in Annex 12 of the conditions of the competition (3 units);
- Visualisation of the interior of the main foyer
- visualisation of the interior of the Grand Hall
- visualisation of the interior of the Minor Hall;
- Additional graphical information and schemes explaining the concept of the design are optional

3) USB key

All plans and documents contained in the first package must be recorded and submitted in a USB key, which shall be enclosed in the package. The Competitor must submit material in digital format, in compliance with the instructions provided in Annex 4 “Requirements for submission of digital information”.

B. The second package

(packed carefully to withstand transportation), which must bear only the code and the following wording: Architectural competition for the National Concert Hall in Vilnius. The Model, shall contain the following material submitted by the Competitor:

- Model M 1:500

The model shall be built to the scale of 1:500 and should be preferably executed in white material. The Competition organizer will have an extensive white model of the competition area and its surroundings into which competitors’ models will be inserted.

Details on the model size can be found in Annex 14.

2.11. SUBMISSION REQUIREMENTS AND DELIVERABLES

C. In the third package, the Competitors identification envelope

(sealed in such a manner that it cannot be opened without damaging), and must bear the code and the following wording: *Architectural competition for the National Concert Hall in Vilnius*. Code. Do not open before the meeting of the Public Procurement Commission, the Competitor shall submit the following to the Contracting Authority:

- Competitor's Identification form (Annex 1): filled out and signed
- The completed and signed ESPD (Annex 2). ESPD must be completed, signed and submitted by the Competitor, by each member of a group of Competitors (if the design is submitted by a group of Competitors), and by each sub-participant working in aid of the principal parti Competitor, in order to meet the eligibility requirements.

European Single Procurement Document (hereinafter the ESPD) – the enforced declaration replacing documents issued by competent authorities and preliminarily confirming that a provider and the entities whose capacity the provider relies on pursuant to Article 49 of the Law on Public Procurement satisfy the requirements set in the procurement documents according to Articles 46, 47 and 48 and, if applicable, Article 54 of the Law on Public Procurement.

- Partnership agreement (if applicable) If the design is submitted by a group of providers: a copy of the partnership agreement of

the group of Competitors submitting a joint design on the basis of a partnership agreement in compliance with the requirements of the section "Participation of a group of providers in the competition procedures" of Annex 6.

- Authorization or other document (e.g., description of a position), granting the right to sign the project, in case the project is not signed by the head of a legal entity, but an authorized person.

All pages of the documents (including annexes) submitted in the third envelope must be numbered and bound together so that it is not possible to insert, remove or change pages without damaging the binding. This document must be signed by the Competitor or their authorised representative on the reverse side of the last page.

The Competitor shall be obliged to state whether his design contains confidential information and which information is confidential.

The Competitor must include "confidential" in the file name, or he must state "Confidential" in bold letters on the top right corner of each page of the design containing confidential information. Information that has to be public according to the laws of the Republic of Lithuania cannot be designated by the provider as confidential. If the provider fails to state which information contained therein is confidential, it shall be deemed that the provider's design does not contain any confidential information.

2 . 1 2 . S U B M I S S I O N M O D A L I T I E S

Packages containing the requested entry material may be sent by post or courier services or submitted in person by hand.

The deadline for submitting the entries is on or before **June 25th, 2019, 17:00 GMT+2.**

A person of confidence who has no contact with the jury will receive the packages and provide a receipt.

The competition organizer will make arrangements with the Lithuanian customs authorities in order to avoid packages being held or opened at customs.

The Contracting Authority holds no responsibility for the delay of postal services or other unanticipated circumstances conditioning that the projects were not delivered or were delivered too late.

2 . 1 3 . A N O N Y M I T Y

All entries (content of 1st and 2nd packages, external packaging) must be submitted anonymously and will be evaluated anonymously. Projects may not include any reference to the identity of its author(s). Any project that violates the requirement of anonymity will be excluded from the evaluation process by the jury.

None of the design sheets or any other document may bear or display the name of the author, or any signature, slogan, or sign that would make a reference to the author(s) of the design proposal. If the submission material is sent by post, the name and address of the Competition organizer (Architects Association of Lithuania) may be indicated instead of the name and address of the competitor.

If required by the postal company, a competitor may indicate the sender on the exterior of the package, however the entire project within the package must be anonymous. A person of confidence, who has no connection and does not get in contact with the Jury, will receive the entries, unpack the packages/parcels and destroy the outer wrapping which might have the address of the Competitor.

Upon receipt of the entries, the identification envelopes will be taken apart and kept by the head of the Technical Committee. Anonymity will be maintained during the evaluation process and the ranking of the projects by the jury. The Competitors' identification envelopes will be opened by the Public Procurement Commission after the evaluation process is completed and the ranking determined by the jury.

2.14. EVALUATION CRITERIA

The evaluation criteria are listed below. The order of the criteria listed does not reflect any priority:

- **Overall concept and architectural expression**
- **Urban qualities**
- **Architectural quality and originality**
- **Organization of the room program and Functionality**
- **Acoustic quality of the Grand Hall**
- **Potential to implement the project in the given economical frame; potential of ecological and environmental performance**

The acoustic quality of the Grand Hall is of paramount importance. The jury will give special attention to the potential of the project to ensure the high acoustic quality of the Grand Hall.

2.15. PRIZES AND PRIZE MONEY

The total prize money available for the announced prizes is EUR 120 000. Three prizes will be attributed.

The following sums will be attributed to the prizes:

First prize	60 000 Eur
Second prize	40 000 Eur
Third prize	20 000 Eur

The prize money will be paid in 30 days after the final results of the Competition are announced.

Any possible taxes or charges on prize money the winners might be obliged to pay in his/her country shall be his/her responsibility and will not be compensated by the Contracting Authority.

2.16. MISSION AND PROSPECTIVE COMMISSION

The competition will be followed by a negotiated procedure. The Contracting Authority will negotiate the contract for general planning services with the first prize winner of the Competition.

The service contract will cover the tasks of the architect, building engineer, structural engineer, acoustician (a list of services can be found in Annex 5). The scope of services shall in principle include all design and implementation phases. The design phases until the building permission application constitute the minimum scope of services, provided that the project can be implemented within the total budget approved by the Contracting Authority. An expertise of the acoustic solutions of the project will be ordered by Lithuanian parties.

The winner of the Competition will bear total responsibility for gathering the team of specialists needed to complete all aspects of the project. Before starting the negotiation procedure, the winner will be given a reasonable amount of time to provide the list of team members. The winner will be the general supervisor for the whole project.

The Contracting Authority reserves the right to choose a general contractor (the builder) for the execution of the project. Also the Contracting Authority will have the right to choose suppliers for technical equipment, if acquired separately from the construction services.

The contract will be based on the Contracting Authority's general conditions for contracts and will be subject to Lithuanian law.

2.17. EVALUATION PROCESS

2.17.1. Technical Committee's check

The Technical Committee is composed of persons (majority architects) delegated by the Contracting Authority and the Organizer. Prior to the jury's session, the submitted projects (1st package) will be examined by the Technical Committee. The Technical Committee will check if the entries have been submitted within the submission deadline and if the submitted material is complete according to the submission requirements. Furthermore, the Technical Committee will examine the compliance of each submitted project to the space defined by the programme, the planning regulations and the key requirements stated in the brief and note any deviations or violations. The Technical Committee will produce a report documenting the results of the examination and present it to the Jury before the Jury starts examining and evaluating the competition entries.

2.17.2. Specialists' role

The Contracting Authority or the Lithuanian Ministry of Culture, by their own initiative or request of the Jury will appoint Specialists from other relevant disciplines and related fields like music, acoustics, cultural heritage, landscape etc. The Specialists will consult the Jury. The role of the Specialists is to check and to report to the Jury if and how well entries fulfill the goals set in the competition program in the field of their competence. Specialists are present in the Jury's Session, participate in discussions and give their expert opinion, but don't have the right to vote. Recommendations and conclusions of the Specialists will be considered by the Jury, while making the ranking list.

2.17. EVALUATION PROCESS

2.17.3. UIA Observer

will be present at the Jury's session(s) and will advise the jury on all procedural aspects in relation to the proper conduct of the competition. The Observer has no right to vote.

2.17.4. Evaluation by the Jury

Designs will be examined and evaluated confidentially and under maintainance of anonymity, in the absence of representatives of the competitors or third persons, who do not belong to the Jury, except for: the Specialists, the UIA Observer, the competition Secretary and representatives of the Technical Committee. The latter persons do not have a right to vote.

After reviewing the report of the Technical Committee, the Jury will take decisions about disqualifying entries that do not correspond to the mandatory requirements or regulations of the competition. If, during the evaluation process, the Jury finds any breach of the mandatory requirements that was not mentioned in the report of the Technical Committee, the Jury may decide to disqualify the entry.

The Jury will evaluate the entries on the basis of the evaluation criteria indicated in paragraph 2.12 'Evaluation criteria'. The Jury will discuss and evaluate all entries which have not been excluded at the beginning of the session for justified formal reasons.

Alternate Jury members and Specialists will participate in the discussions, without a right to vote.

The Jury will rank the entries using a points system from 100 to 1. 100 means the maximum fulfilment of the evaluation criteria, 1 – the minimum.

The three prizes shall be attributed to the three projects with the most points in descending order. Ex Aequo prizes are excluded. The winner and the Competitors, awarded with 2nd and 3rd prizes, will be confirmed following the eligibility review carried out by the PP Commission.

The Jury is autonomous in its decisions and sovereign in matters of evaluation. Its decisions are final and must be accepted by the Contracting Authority and the Competitors.

The proceedings of the Jury are not public. The Jury will produce a Jury Report documenting the evaluation process, the rationale of decisions, the ranking of the entries and any recommendations for the further development of the project. After the verifications undertaken by the PP Commission (qualification and ESPD documents), the Organizer will add a further chapter including the final results of the competition.

All present Jury members will sign the minutes of the Jury meetings, the ranking list, the conclusions and the recommendations. The Jury will approve the final version of the Jury report.

The Jury Report will be sent to all the Competitors, who submitted a project, will be published on the competition website and will be available to the public.

2 . 1 7 . E V A L U A T I O N P R O C E S S

2.17.5. Public Procurement Commission

After the Jury ranks the projects and produces the Jury report, the Public Procurement Commission (hereafter the PP Commission) formed by the Contracting Authority will have the right to open the Competitors' identification envelopes bearing the project code.

The Contracting Authority will notify all registered providers in writing through the CPP IS system about the meeting of the PP Commission during which the identification envelopes will be opened, at least two days before the meeting. The notice will state the venue, the date, and the time at which the envelopes will be opened. All Competitors (or their authorised representatives) who submitted a project may attend.

Envelopes will be opened in the order of the Jury's ranking list by the members of the PP Commission in the presence of the providers (or their authorised representatives) who submitted designs and who are present at the meeting. Envelopes will also be opened in the event providers or their authorised representatives are not present at the meeting.

After all Competitors' 3rd envelopes (the identification envelopes) are opened and the identity of the authors is revealed, the PP Commission will examine whether the content of the winner's and the Competitors', awarded with 2nd and 3rd prizes, 3rd (identification) envelopes include all the requested documents and the requested information.

If, upon opening the envelope, it turns out that ESPD form is missing, or the documents or information submitted is inaccurate, inexplicit,

the PP Commission will request the Competitor to submit lacking documents or information within a reasonable time. If a Competitor fails to do that, his/her project will be discarded from the Competition.

The PP Commission will communicate the ranking of the projects to each Competitor and will inform each Competitor, whose designs have been excluded from the ranking, about the reasons for the disqualification in writing using CPP IS tools within 3 (three) working days after the verification of Competitors' eligibility.

2 . 1 8 . D I S Q U A L I F I C A T I O N

The Competitor's project may be excluded from the competition if:

- the project is submitted after the deadline for submission;
- the project violates the requirement of anonymity;
- the entry material doesn't comply with the requirements indicated in the Brief;
- the Competitor submits inaccurate, incomplete or false documents or data regarding the absence of any grounds for eliminating, qualification requirements and, upon request of the Contracting Authority, fails to clarify them (Annex 6);
- The Competitor submitted more than one project, individually, or as a member of a group of business entities;
- the Competitor submits inaccurate and incomplete documents or data about his/her compliance with the requirements indicated in the Competition documents or he/she fails to clarify them upon the request of the Contracting Authority.

2 . 1 9 .

A N N O U N C E M E N T O F T H E R E S U L T S

Jury members, Specialists, Observer, Technical Committee, Secretary, Organizer and the Contracting Authority are bound to confidentiality and are forbidden from revealing any information about the Jury sessions and deliberations. The ranking must remain secret until the PP Commission opens the identification envelopes.

After the PP Commission opens the identification envelopes, the ranking of the Jury will be made public. Once the PP Commission has verified the winner's and the Competitors', awarded with 2nd and 3rd prizes, eligibility documents, the final results of the Competition will be officially announced and made public.

On the basis of the decision of the Jury, the Contracting Authority will announce the results of the Competition and will pay the prizes to the authors of the winning entries within 30 days after the official announcement of results.

The announcement of the results will be followed by the awards ceremony and the inauguration of the public exhibition of the design proposals submitted to the competition, organized by the Contracting Authority. Representatives of the Jury and the authors of prize-winning entries will be invited to this event by the Contracting Authority. The final Jury Report of the Competition will be accessible to all on the design contest website and in printed format at the exhibition.

2 . 2 0 .

N E G O T I A T E D P R O C E D U R E

According to Article 71(4) of the Law on Public Procurement of Lithuania, the winner of the first prize shall be invited to the negotiated procedure without publication regarding the delivery of planning services (a list of services can be found in Annex 5).

The winner will be invited for negotiated procedure without publication using CPPIS tools by issuing a separate written notice, or the invitation shall be included into the notice announcing the winner of the Competition. Negotiated procedure without publication shall be carried out following the procedure laid down in the Law of the Republic of Lithuania on Public Procurement.

The fees, the time schedule and other conditions shall be subject to negotiation.

In case of serious differences prohibiting the Contracting Authority and the winner to conclude the service contract during the negotiated procedure, the Contracting Authority will invite representatives of the Jury of the competition to advise and consult the contracting parties.

The provisions indicated in the Public Procurement Law of Lithuania, regarding the postponement of the contract conclusion, are not applied in this Competition.

2 . 2 1 . A U T H O R ' S R I G H T S

The design materials (such as plans, tablets, models, a report and digital material) of designs of the authors awarded with 1st, 2nd and 3rd prizes shall become the property of the Contracting Authority.

The Contracting Authority may use the design of the first prize only if the author is commissioned to carry out the project. No design, whether or not awarded with a prize, may be used for further design wholly or in part by the client without a written agreement by its author.

The author of any design retains the copyright and the author's rights of his/her work; no alterations may be made without his/her formal consent. The winning design can only be used once.

All Competitors bare full responsibility for the design solutions and ideas, provided in their projects.

By submitting an entry competitors guarantee that they are the authors of their architectural design project and that they do not infringe intellectual property rights of third parties. The Contracting Authority will ask compensation for all expenses that may arise in relation to an infringement.

2 . 2 2 . P U B L I C A T I O N R I G H T S

The client and the competitors share in principle the right to publicize competition entries, provided that the authors and the client are duly mentioned.

Competitors are not allowed to publish their submitted project (press, books, internet, any other media, etc.) until the PP commission has opened the envelopes and the ranking of the Jury has been made public. Prior publication of a submitted design project will be considered as grounds for disqualification.

The Contracting Authority, the Organizer and the International Union of Architects (UIA) have the right to use, store, reproduce, display, print, publish, communicate to the public or distribute in hard copies, in electronic or digital format, or on the internet (including social networks as a downloadable or non-downloadable file), the submitted project or copies of the submitted project for the purpose of communicating or informing about the Competition results and the project without the authors' consent. The names of the authors will always be mentioned.

2 . 2 3 . E X H I B I T I O N

All the Competition entries, including those disqualified, with the names of their authors, will be exhibited publicly and on the Competition website after the announcement of the final results. All received projects will be exhibited with the names of their authors and mention of the ranking.

The Competitors, the members of the Jury and the wider public will be informed by the Contracting Authority about the time and venue of the public exhibition by email and by public announcement in the press and media.

The Exhibition will take place over a period of at least 10 days. There will be also a digital exhibition on the Competition's website.

2 . 2 5 . R E T U R N O F D E S I G N

Competitors who have not been awarded a prize are entitled to collect their submitted material (plans and models) within 14 days after the end of the exhibition at the address and time communicated after the announcement of the results.

If submitted materials are not collected by the deadline, they will be destroyed by the Contracting Authority.

2 . 2 4 . D I S P U T E R E S O L U T I O N

A Competitor has a right to address a claim, a request to the Contracting Authority, or a claim to a Court within 10 days after the results of the Competition are sent by the Contracting Authority to the Competitors in writing.

The Contracting Authority must examine a claim and take a reasoned decision within six working days of receipt of the claim and provide the claimant and other interested parties with a written notice about the decision and about the changes of terms (dates) of the tender procedure.

The further settlement of disputes shall be regulated in court in accordance with Lithuanian law.

2 . 2 6 . A G R E E M E N T T O T H E T E R M S A N D C O N D I T I O N S

The procedures not described in these documents are executed in accordance with the provisions of the Law on Public Procurement of Lithuania and implementing legislation.

By entering a submission, a Competitor declares that he/she is acquainted with the

Competition regulations and brief and agrees with all its provisions.

3.

PROGRAMME



3.1. URBAN SITUATION AND CONTEXT



VILNIUS
INTERNATIONAL
AIRPORT

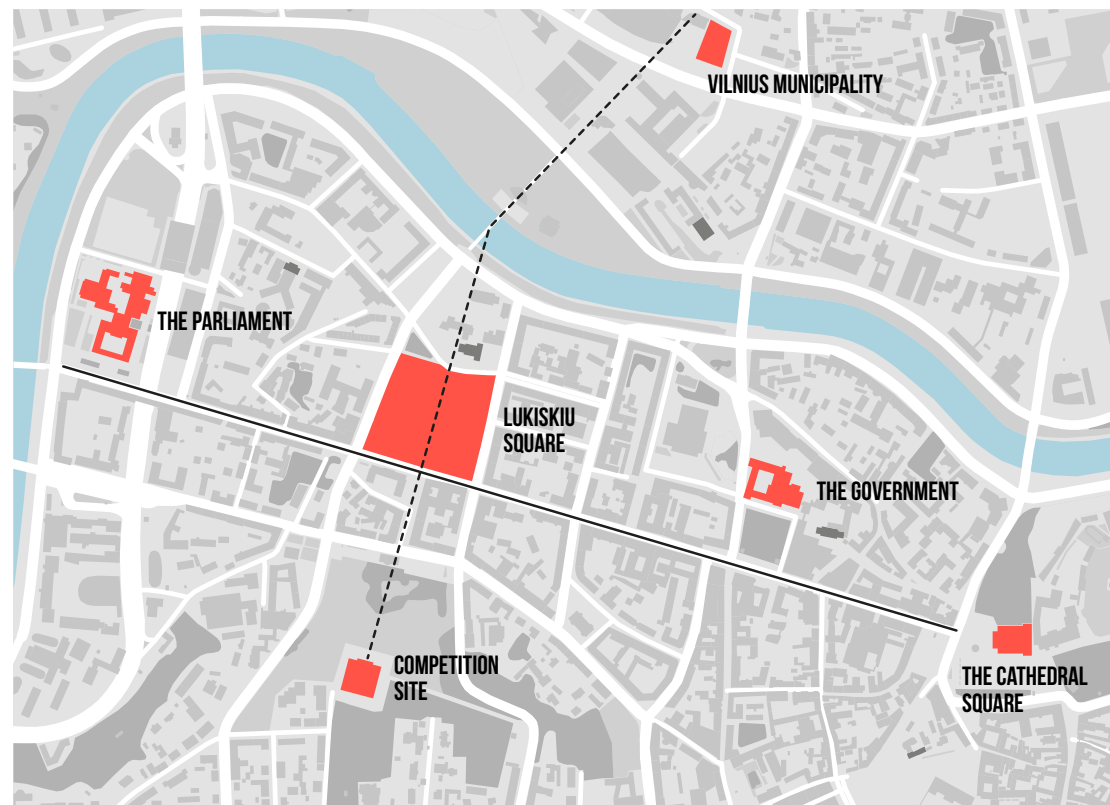
3 . 1 . 1 . SITE LOCATION

Pamėnkalnis, Tauras Hill or Taurakalnis is part of the slope of Neris River valley located in the Naujamiestis Eldership of the City of Vilnius, on the left bank of Neris.

The territory situated on top of Tauras Hill in Vilnius, the capital of Lithuania, and it is of high symbolic and urban significance. It is a popular location among Vilnius residents and has an impressive panorama of the city centre that lies in a curve of River Neris.

Measuring from the base, Tauras Hill is about 30-metres tall. The incline is uneven and forms a number of steps/terraces. These terraces were formed as River Neris changed its course and became deeper. The slope of Neris valley cuts Naujamiestis into two parts. The top of Tauras Hill forms a sandy plain, where the upper part of Naujamiestis is built, while at the foot of the hill, the third terrace of Neris valley is located along with the lower part of Naujamiestis, also known as the city centre (historically – Lukiškės), including the high street, Gediminas Avenue.

Gediminas Avenue began forming in the 19th century and now connects the historic city centre – Cathedral Square – with the House of Parliament of the Republic of Lithuania that was built in 1980. Gediminas Avenue is the location of numerous important state institutions: The Parliament of the Republic of Lithuania, the Lithuanian Government, a number of ministries (Foreign Affairs, Economy, Transport), the Bank of Lithuania, other



Main State and Vilnius City Institutions in the Central part of Vilnius

3 . 1 . 1 . SITE LOCATION

state institutions, as well as several significant cultural establishments, such as the National Drama Theatre, the Small Theatre of Vilnius, Martynas Mažvydas National Library and the Lithuanian Academy of Music and Theatre. The national Opera and Ballet Theatre is also located near Gediminas Avenue.

Also located on Gediminas Avenue, in front of Tauras Hill, is the Lukiškės Square. In soviet times, the square featured a monument to Lenin and was the main representative square in the City of Vilnius, while the Trade Union Palace located on top of Tauras Hill formed a compositional axis together with the square. In 2017, Lukiškės Square was reconstructed, retaining its representative function but also becoming an open, democratic green space for the citizens.

The White Bridge located behind Lukiškės Square provides a connection with the new centre of Vilnius on the right side of the river. This is where the Municipal Government of the City of Vilnius is located and where new offices and hotels are actively being developed.

The region behind the territory in question on the upper terrace of Tauras Hill features a multitude of functions, dominated by residential housing but also including various public buildings (foreign embassies, the Palace of Marriage, the Church of St. Constantine and St. Michael, a school), as well as numerous service industry and retail buildings.



Main Cultural Institutions

3.1.2. THE HISTORY OF THE TERRITORY

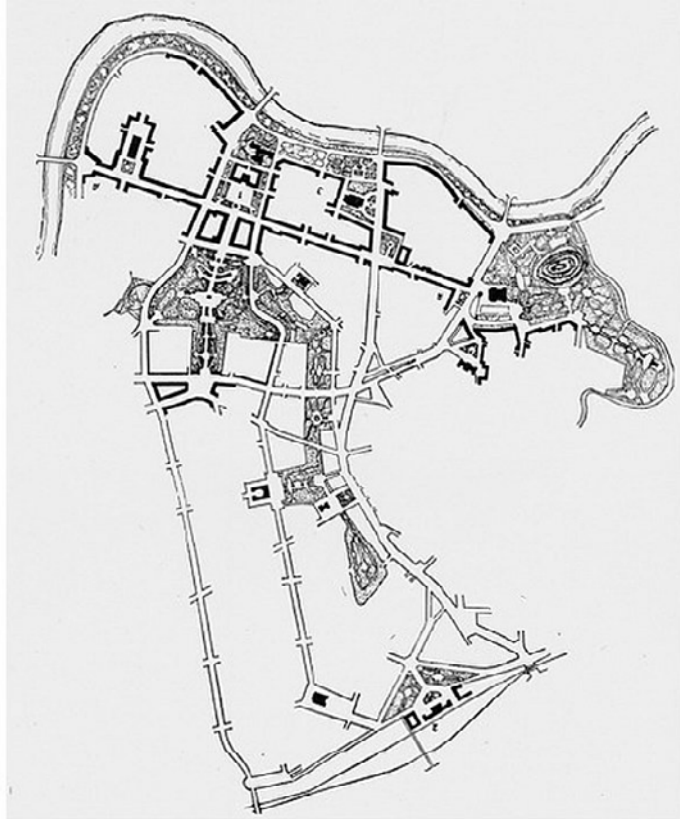
Up until the 19th century, Tauras Hill was outside city limits and was under intensive use. In historic maps, Tauras Hill is also referred to as Pamėnkalnis, Velnias (the Devil's) Hill, Moliakalnis (Clay Hill), Boufalas Hill and Perkūnkalnis (The Hill of Thunder). In the 18th century, the land on the hill, or perhaps part of it, belonged to the land surveyor of the Grand Duchy of Lithuania, Elder of Stakliškės Juozapas Teodoras Daraškėčius Boufalas (Polish: Józef Teodor Doroszkiewicz Bouffał). Local residents started to call the hill after its owner – Góra Bouffałowa (i.e. the Hill of Bouffał). When compiling the first Lithuanian guide to Vilnius, Mykolas Biržiška and his peers translated the name literally as Tauras Hill (the Hill of the Buffalo).

Up until the 19th century, the territory was rather remote and sparsely populated. Only the fact that the older roads had their own names and had become streets shows that the connection between the territory and the city was strengthening.

In 1809, on top of Tauras Hill, where the Palace of Marriage is currently located, the Old Evangelical Lutheran Cemetery was established, fenced off from what is now K. Kalinauskas Street by a massive brick wall with a stone gate, which had its own housing complex for the guards and a separate small stone church. The cemetery was used by the richer, more famous citizens, which is why some of the tombstones were particularly ornate, as well as numerous family chapels/mausoleums.



Vilnius map, 1840



Proposal scheme of Vilnius Centre Development, 1953

3.1.2. THE HISTORY OF THE TERRITORY

In the early 19th century, the city became interested in planned development. In the first long-term plan compiled in 1817 (authors V. Gestis and J. Pusjė), the Naujamiestis suburb was divided into square blocks based on Russian city planning practice, with a square for the Firewood Market planned in the centre. The 1817 City of Vilnius development plan featured a high street named Šv. Jurgio (now Gediminas Avenue), for which construction began in 1834. The city started to come closer to Tauras Hill.

In the renewed city plan approved in 1837, three suburbs were indicated: Pohulianka, Antakalnis and Lukiškės. They were seen as the main directions towards which the city should develop in the future. New streets, squares and blocks were planned. The Lukiškės suburb had a new street network planned, which necessitated the demolition of low-value wooden houses. The territory located southwest of Tauras Hill, the so-called Pohulianka, was now also divided into blocks.

Further development of Naujamiestis was highly affected by the railway construction in 1860 on the Southern side of Vilnius. Industry and trade began developing much more actively in the city. It particularly affected the development of Naujamiestis (within the territory between the railway and J. Basanavičiaus Street), where new streets were built to connect with the railway and new houses appeared along these streets. Constructing new streets in Pohulianka was easier because there were quite a lot of unbuilt areas here. This is why before World War I, this area in particular had the plan implemented to the largest scale.



3.1.2.

THE HISTORY OF THE TERRITORY

This area is closely linked to the historic idea of the House of Nation, which was nourished in the beginning of the 20th century by the creators of the new Lithuanian Statehood and modern culture of Lithuania: Jonas Basanavičius, Mikalojus Konstantinas Čiurlionis, Vaclovas and Mykolas Biržiška, Kazys Grinius, Martynas Yčas, Antanas Smetona, Stasys Šilingas, Juozas Tumas-Vaižgantas, Jonas, Petras and Antanas Vileišiai, other historical personalities. At the initiative of these individuals, the public funds were raised in 1911-1913 and a plot of land on top of the Tauras Hill of 1596 square feet (nearly 3,000 square meters) was bought with a purpose to build the Nation House. Unfortunately, when the First World War began, the funds collected for the construction of the House of Nation were placed in the Russian-Asian Bank, and later the Soviet authorities nationalized it, therefore the plans to build the House of Nation remained unfulfilled.

During the inter-war period, Naujamiestis remained mostly unchanged. No new streets were made, existing ones were not maintained and the distribution of lots was slow. Lukiškės Square acted as a market square. In 1936, the square was renamed after J. Piłsudski, and a monument was built in the centre for Marshall Józef Piłsudski (1867–1936). Retail was prohibited and various ceremonies began to take place here.

The implementation of the 1938 City of Vilnius development plan was interrupted by World War II.

In the first master plan of Vilnius following the war, Tauras Hill was marked as a significant compositional point. Lukiškės square was supposed to become the administrative centre of the city with the Government Palace at the far end of the square and a Victory Monument planned on Tauras Hill, extending the main axis of the square. However, these projects were never implemented.

In 1952, Lukiškės Square was reconstructed, renamed Lenin Square, a monument to Lenin was built at its centre, and it was decided that the Trade Union Palace should be built on Tauras Hill, because the government of Vilnius City required a conference hall with at least 1,000 seats, while the city's largest Philharmonic hall at the time could only seat 700. Under accelerated proceedings, the Palace of Culture of Metallurgists design was chosen for the project, which had already been built in Nižny Tagil, Russia and featured a 1,000 seat hall (architect V. Yemelyanov). The design was brought in from Russia, reviewed by the State Construction Committee and approved on the condition that all decorative elements would be removed. A terrain was selected for the construction based on the recommendations of the architects A. Velikanov and A. Shelomov, located on the Northern part of Tauras Hill, overlapping part of the Evangelical cemetery.



Proposal for Tauras Hill and Lukiskiu square development, arch. V.Mikucianis, 1947

3 . 1 . 2 .

THE HISTORY OF THE TERRITORY

The cemetery was closed down by the Vilnius City Executive Committee in 1958, liquidating the part of the cemetery where the Palace of Culture of Trade Unions was to be built. In 1962, it was decided to completely eliminate the Evangelical cemetery, turning it into a park. In 1964, the construction of the Trade Union Palace on Tauras Hill was completed.

In 1968, it was decided to build the Vilnius Palace of Marriages on the Southern part of the former Evangelical Cemetery, and in late 1972 – early 1973, before the construction of the Palace of Marriages began, the tombs and tombstones in the remaining Southern part of the cemetery were destroyed. Only the F. Nizzkowski chapel-mausoleum and a fragment of the Eastern cemetery wall were preserved. In 1974, the Vilnius Palace of Marriages was built.

After declaring independence in 1992, the Trade Union Palace was privatised but did not receive appropriate maintenance, and in 2004, caught fire. At the moment, the building is only partially in use. The public function of the site was advocated by a public organization “Tautos namų santara” for 25 recent years. The monument to Lenin that used to stand in Lukiškės Square at the foot of Tauras Hill, was disassembled in 1991, and in 2017, Lukiškės Square was reconstructed, retaining its representative function but also becoming an open, democratic green space for the citizens.





Proposal for the Refurbishment of Tauras Hill park, SI Vilniaus Planas, 2018

3 . 1 . 3 . T A U R A S H I L L P A R K

At the moment, the Northern slopes of Tauras Hill are an undeveloped green area within a cultural heritage zone protected by the state. The territory has a number of transit pedestrian routes, groups of mature trees and separate items of greenery. The territory is more actively used in winter when it is under snow cover and becomes popular among children with sleighs and skis.

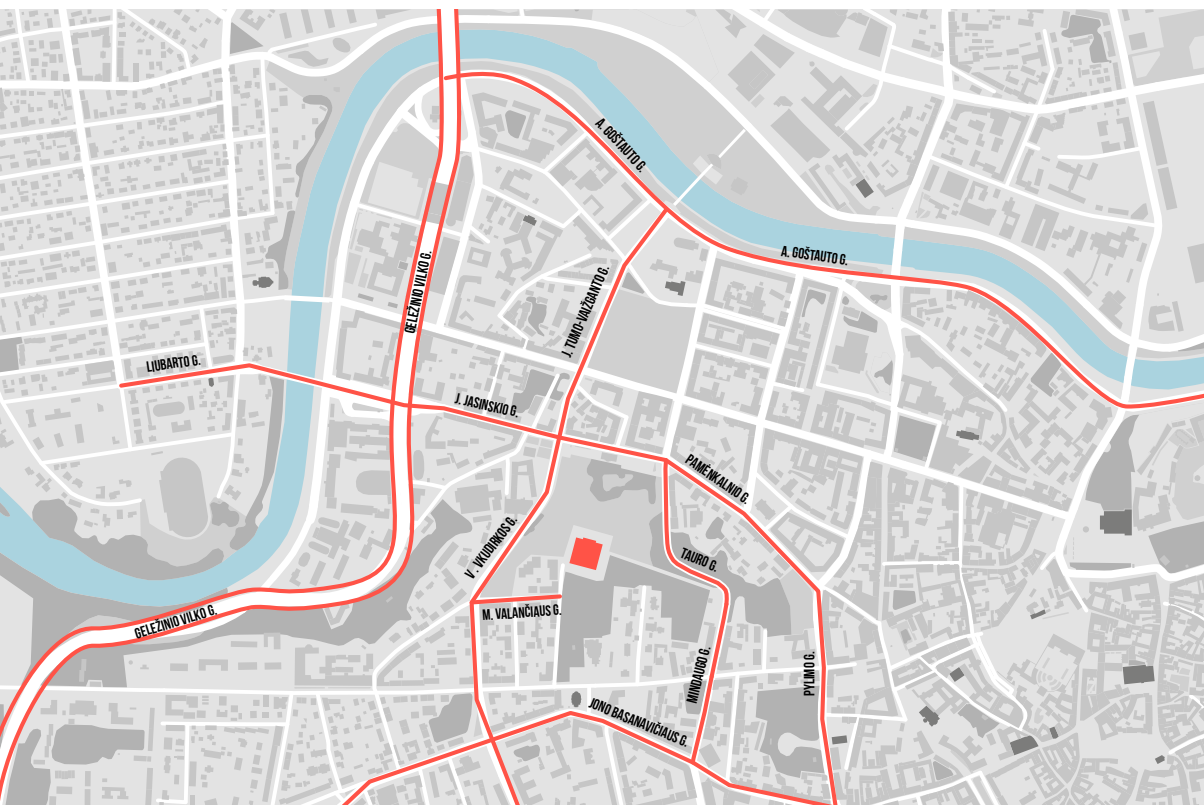
In 2016, the Municipality of the City of Vilnius initiated the preparation of project proposals for the refurbishment of the territory of Tauras Hill. In 2018, SI Vilniaus Planas prepared the Project Proposal for the Refurbishment of the Territory of Tauras Hill, proposing the following: new pedestrian pathways suitable for persons of reduced mobility, a lift for persons of reduced mobility, bicycle paths, new children's playgrounds, a multifunctional space for events in the central part of the park, a sports/workout area, a pedestrian bridge above Tauro Street, a sleighing zone, some landscaping work, street furniture solutions, and refurbishment solutions for parking lots at the foot of Tauras Hill. The technical project for the refurbishment of the park is now being prepared and will be specified based on the solutions of the winning contest design.

3 . 1 . 4 . T R A N S P O R T

The planned territory is on a hill, surrounded by green spaces – the slopes of Tauras Hill and the former Vilnius Evangelical Cemetery – and although it is in the central part of the city, which has well-developed street networks and public transport systems, the territory is not easily or conveniently accessible. One of the key tasks of the architectural contest is to find the best transport solutions that would not only fulfil the task of servicing the concert hall but would also be convenient for visitors coming to events by public or private transport or on foot.

Based on the Vilnius Sustainable Urban Mobility Plan, which is currently still being prepared, as well as general urban development trends, it is hoped to eventually eliminate traffic in the central part of the city and the old town (excluding special and service vehicles, local resident transport etc.). Because of these reasons, the central part of the city should prioritise pedestrian, bicycle and public transport accessibility





Network of the main streets

3.1.5. SURROUNDING ROAD NETWORK

The planned territory is within the Naujamiestis District zone of influence, next to V. Mykolaičio-Putino Street.

The highest category street in the territory is Vinco Kudirkos Street (C1), followed by Pamėnkalnio Street (C2), and M. Valančiaus, V. Mykolaičio-Putino, K. Kalinausko streets and the access way from Tauro Street (category D). Traffic intensity in these streets is as follows: Vinco Kudirkos Str. – 2,140 vehicles/h, Tauro Str. – 1,020 vehicles/h, Pamėnkalnio Str. – 1,210 vehicles/h, M. Valančiaus and V. Mykolaičio-Putino Str. – 240 vehicles/h, K. Kalinausko Str. – 635–720 vehicles/h, access way from Tauro Str. – 120 vehicles/h. The highest traffic intensity in the central part of the city is along Geležinio Vilko Street, reaching 7,440 vehicles/h. Since this transport artery leads to all the main districts of the city and rural roads, there is a high chance that most visitors will be using this street when coming to the future National Concert Hall.

3 . 1 . 6 . P U B L I C T R A N S P O R T

The main surrounding streets – V. Kudirkos, Pamėnkalnio, J. Basanavičiaus – have a well-developed public transport network (buses, trolleybuses). Public transport stops at the foot of the hill (J. Tumo-Vaižganto stop) and on the upper terrace of the hill (M. K. Čiurlionio stop) are important connecting points between public transport routes going in different directions, making it easy to directly access important points of the city (the airport, bus and train stations, the old town, the other side of Neris) and other parts of the city.

The main accessibility issue is the distance between the planned National Concert Hall and the public transport stops. The main public transport stops at the foot of the hill (J. Tumo-Vaižganto stop, Pamėnkalnio stop) are about 300 m away from the territory in question but arriving visitors also have to climb the stairs up to Tauras Hill. The main public transport stops on the upper terrace of Tauras Hill are about 350 m (Algirdo stop) to 500 m (M. K. Čiurlionio stop) away from the territory.



Accessibility of the site by public transport

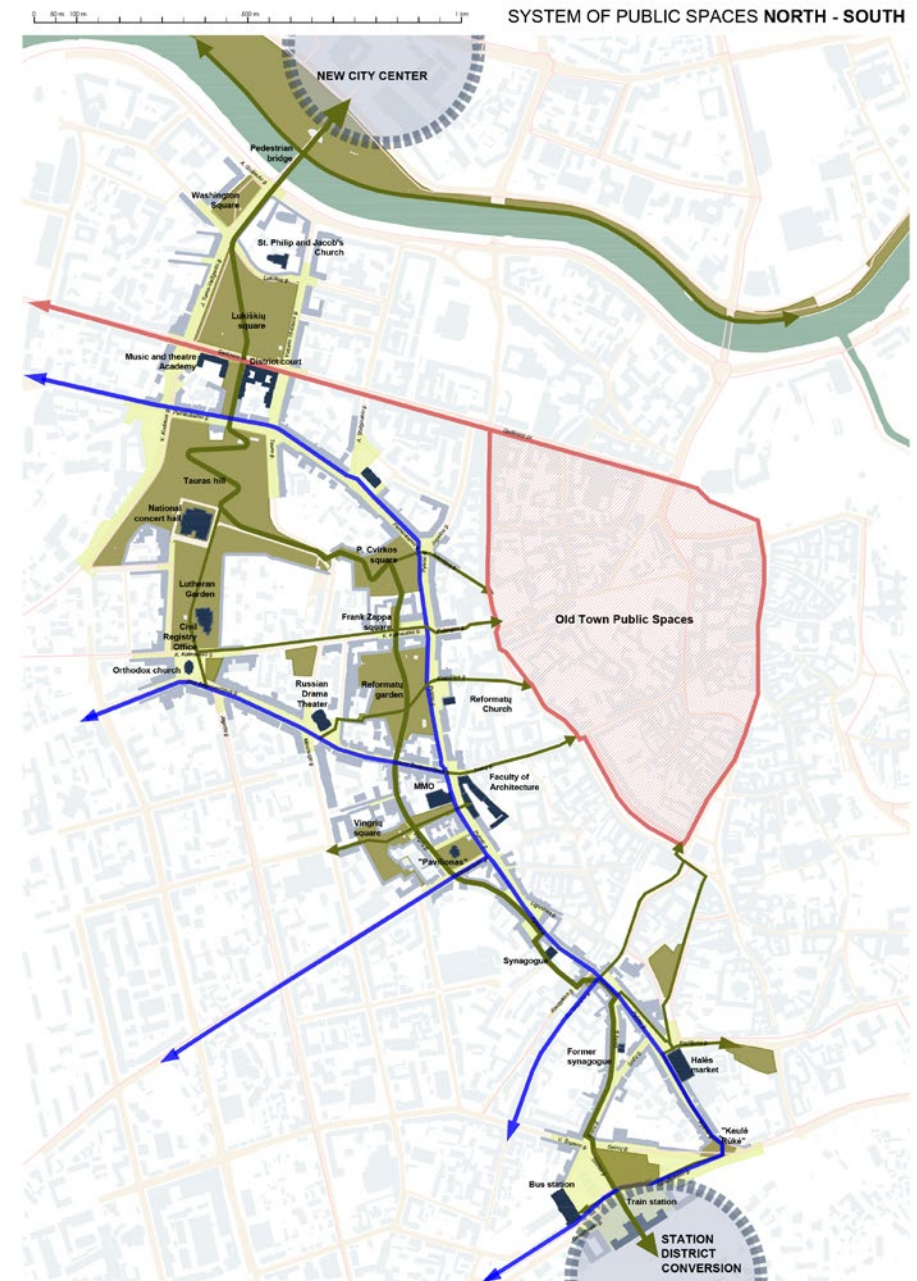
3.1.7. PEDESTRIAN PATHWAYS

The main pedestrian pathways with stairs leading to the territory in question from the central part of the city are on the Northern slope of Tauras Hill and lead from the intersection of V. Kudrikos and Pamėnkalnio streets and from the intersection of Tauro and Pamėnkalnio streets. On Naujamiestis side, pedestrians currently access the territory through V. Mykoliaičio-Putino and M. Valančiaus streets or the existing pedestrian pathways going across the former Evangelical cemetery.

Existing pedestrian pathways are used for transit and are not suitable for people with limited mobility. The main pedestrian pathways with stairs are 5 m wide, with ancillary 2 and 3 m wide paths. The pathways are paved with concrete paving stones, and the steps are granite.

3.1.8. BICYCLE PATHS

At the moment, the territory does not have a bicycle path system.



System of public spaces in central part of Vilnius



3 . 1 . 9 .

VEHICLE PARKING

Currently, up to 140 vehicles can be parked in the area surrounding the territory: approx. 100 vehicles in the parking lots next to the existing palace and approx. 40 vehicles in the access way from Tauro Street.

Existing parking places near the territory in question are included in the local paid parking zone.

3 . 2 . N A T U R A L E N V I R O N M E N T

3.2.1. Climate

Lithuania is located in the temperate climate zone with moderately warm summers and moderately cold winters. Average temperature in July is around 17 °C, in winter – around -5 °C; temperature amplitude 20 °C. Lithuania can sometimes have very hot summers with temperatures up to 35 °C and very cold winters, with temperatures falling to -25 °C, and down to -30 °C at night. In terms of climate harshness, Lithuania belongs to zones 5-6.

Precipitation is at its highest in summer (up to 50 % of the yearly amount of precipitation). There is less precipitation in autumn and winter, when the dominant forms of precipitation are drizzle, moderate snow or rain. Spring has the least precipitation.

3.2.2. Soil

An initial geological soil survey has been carried out in this territory. The sandy soils were formed on the alluvium of the Neris river. Due to landscaping and construction of the Trade Union Palace, the top surface (from 2,2m to 4m) is mixed filling material, gravel, building debris and sandy soil. Underground water was not found.

A detailed geological soil survey will be carried out before starting the project of the National Concert Hall.



3 . 2 . N A T U R A L E N V I R O N M E N T

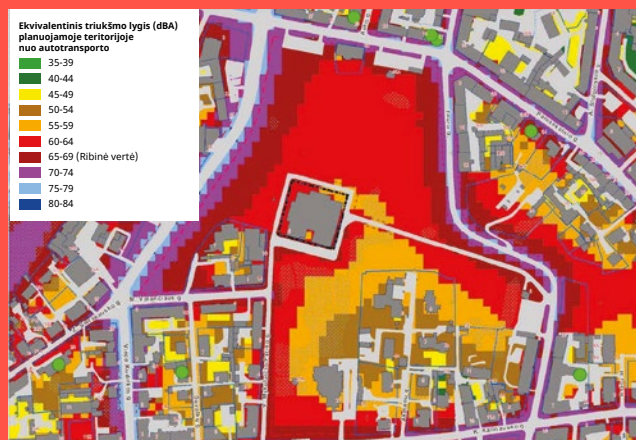
3.2.3. Current Greenery Situation

At the moment, there is no greenery on the lot in question. In the nearby territory, the Tauras Hill recreational zone, there are groups of mature trees and separate items of greenery. Deciduous trees are predominant: silver birch (*Betula pendula* Roth), small-leaved lime (*Tilia cordata* Mill.), large-leaved lime (*Tilia platyphyllos* Scop.), Norway maple (*Acer platanoides* L.), horse chestnut (*Aesculus hippocastanum* L.), boxelder maple (*Acer negundo* L.), field maple (*Acer campestre* L.). There are also some conifers: Norway spruce (*Picea abies* L.),

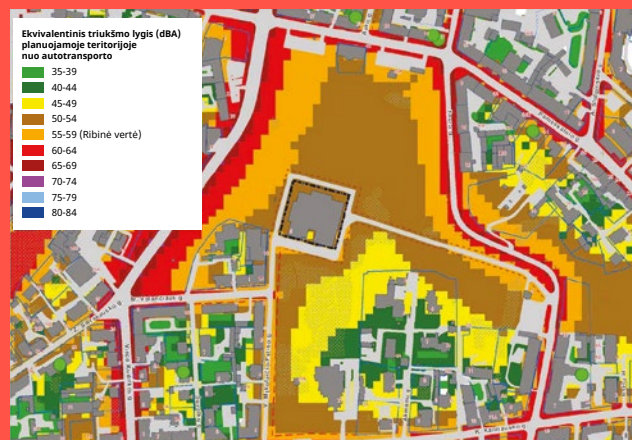
The predominant species of trees within the Tauras Hill territory are the small-leaved lime and the Norway maple. Other local tree species: European ash, silver birch; aspen, Norway spruce. Introduced species: European horse chestnut, large-leaved lime, boxelder maple, acer tataricum, northern red oak, white poplar, black poplar, balsam poplar, blue spruce, arborvitae. There are also a few fruit trees in the territory: European wild pear, plum.

3.2.4. Utilities

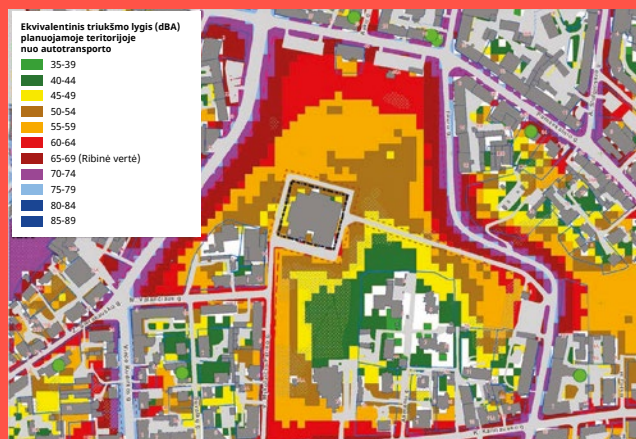
The existing building has all the necessary engineering systems. Explicit needs for engineering systems will be evaluated at a more advanced stage of the project.



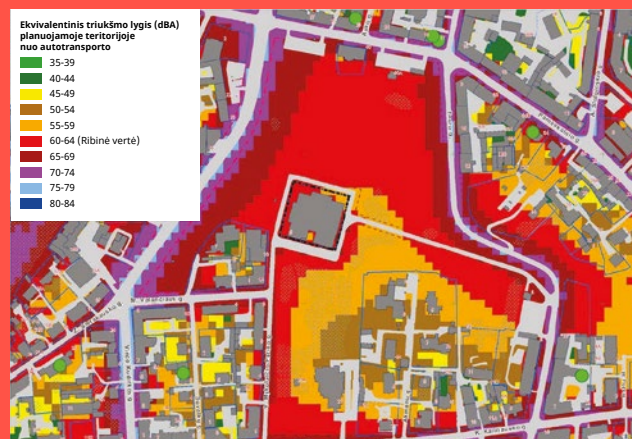
1. Day time



3. Night time



2. Evening



4. Dv.

3.2.5. Environmental Noise Pollution

An acoustic evaluation has been carried out in accordance with the hygiene standard HN 33:2011 Noise Thresholds in Residential and Public Buildings and Their Surroundings using strategic noise cartography maps for Vilnius City prepared by SĮ Vilnius Planas.

Noise dispersion was modelled at the height of 4 metres and 4 noise values were assessed: L_{day} ; $L_{evening}$; L_{night} ; $L_{d/e/n}$.

The main source of noise for the territory in question and nearby residential buildings is vehicle traffic.

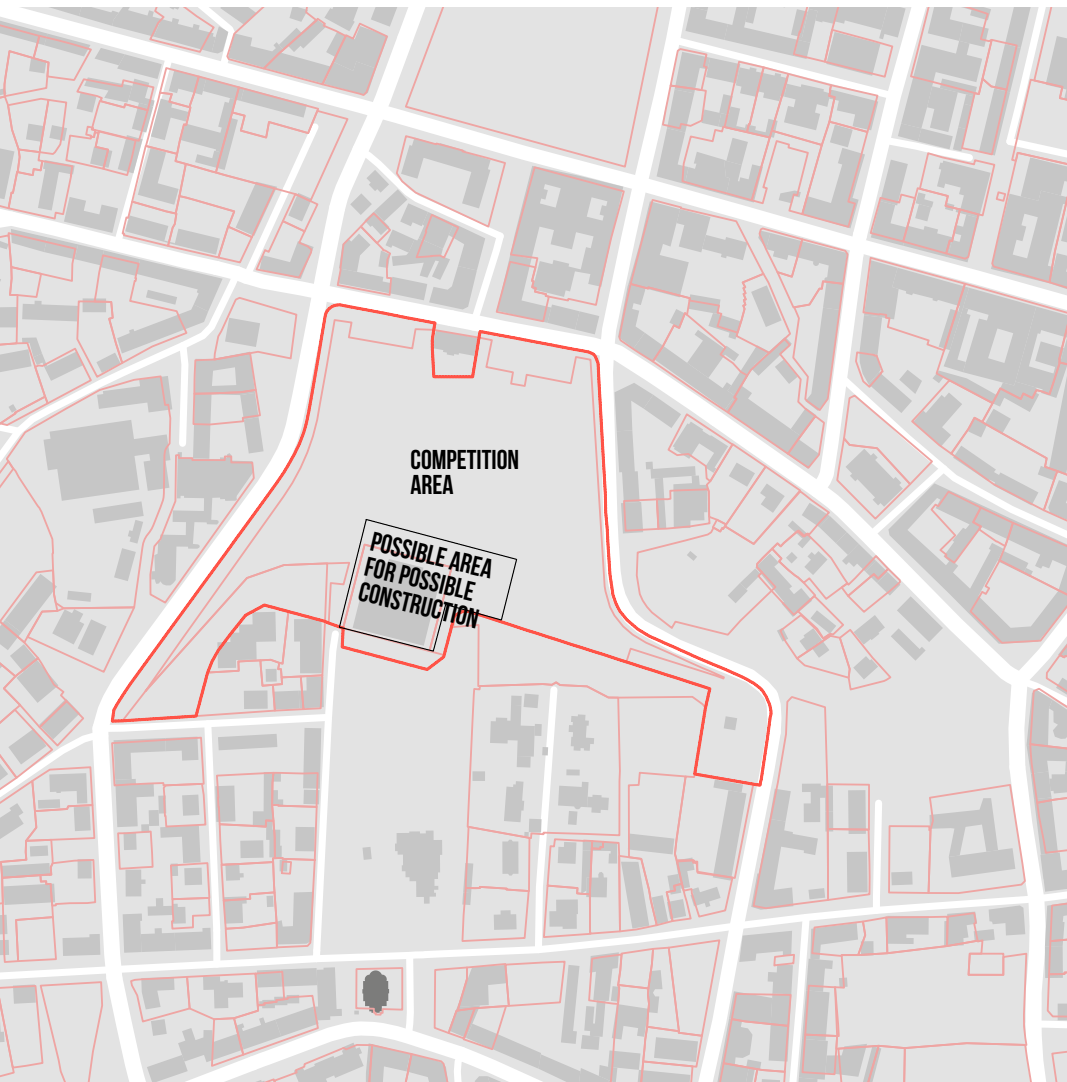
In the current situation, based on the strategic noise cartography maps, noise thresholds are exceeded within the territory in question and in the surrounding residential area at all times: during the day, in the evening and at night. The only non-exceeded value is the integrated 24-hour (day, evening, night) value. Most of the noise in the territory comes from the southern access way, V. Mykoliaičio-Putino Str.

3.4.

THE CONCERT HALL SCENARIO



3.4.



Competition site

National Concert Hall will be an open multifunctional art centre with a classical music concert hall and residing symphony orchestra. The multifunctional art centre will feature a Grand Hall – a classical concert hall with excellent natural acoustics and a Small Hall - multifunctional venue, easily acoustically and technologically adapted for smaller performing arts and other events, including symphony orchestra rehearsals.

The National Concert Hall will include functional working spaces for the symphony orchestra, other Lithuanian and international companies, related logistics, and staff. An additional public space will be dedicated to educational activities - temporary exhibitions, gatherings, workshops, and other activities dedicated to the idea of the “House of Nation” and the history of Lithuania’s revival. This space will be accessible to the public during the day.

Commercial spaces are planned for a cafe, bars, a bistro / a restaurant, culture-related businesses, co-working spaces etc. Public spaces will be connected by a functional foyer, which will be conducive to free and comfortable movement and relaxation.

The National Concert Hall should become a Lithuanian culture symbol, an open and attractive space for cultural activities, education and relaxation, functionally integrated with the surrounding territory.

Preliminary schedule

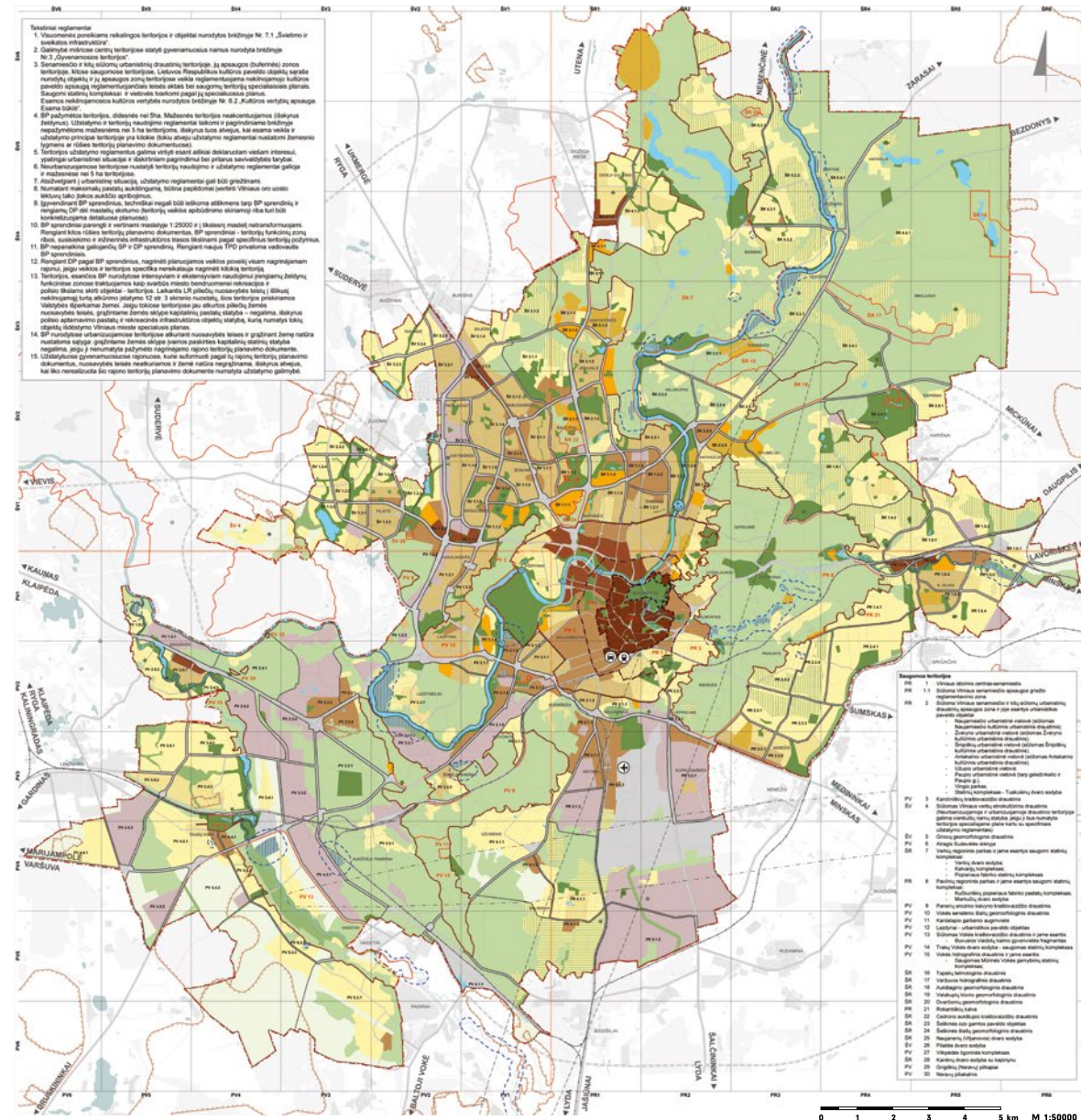
Start of construction – 2021

Opening – 2023

3.4.1.

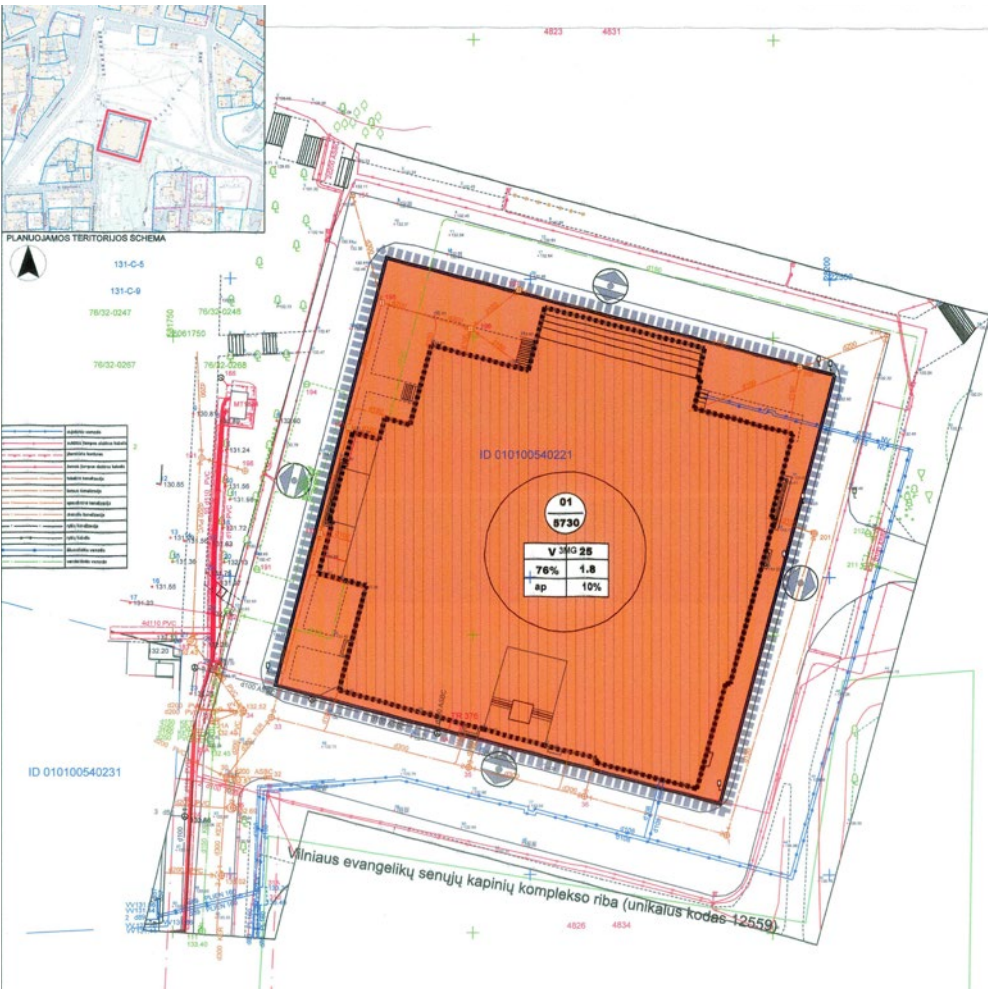
URBAN PLANNING LIMITATIONS

According to the Master Plan for the Territory of Vilnius City Municipality for 2015 (the plan is still in effect for an unlimited time until a new master plan is drafted and approved), the terrain is in an area of the city that has been developed in a compact manner – its central area is a functional intensive-use green zone and a space of regional importance, i.e. the Taurakalnis Park; it is also within a territory of urbanised and highly important elements of the green belt system, where priority is given to the protection of the natural environment and the creation of new green spaces. The Master Plan specifies the creation of a space for public events on Tauras Hill along with the planned House of the Nation that will replace the existing Trade Union Palace.



Vilnius city master plan

3 . 4 . 2 . D E T A I L E D S I T E P L A N



Detail plan V. Mykoliačio-Putino Str. 5

At the moment, a detailed site plan for V. Mykoliačio-Putino Str. 5 (cadastral No. 0101/0054:221), Naujamiestis Eldership, is in effect.

Terrain area – 5,730 sq. m.

Main land use on the terrain: other uses; method of use: public territory.

The following regulations apply to the terrain regarding the existing buildings:

- Building density 76%;
- Building intensity 1.8 (10.314 sq. m);
- Building height 25 metres above ground surface;
- Maximum altitude of the buildings: 159.00
- Building type: free-standing buildings.
- Possible lot sizes: unmodified current lot
- Percentage of greenery and green zones: 10%.

The terrain has a defined area where construction is authorised, which includes the existing Trade Union Palace building. The detailed plan regulates the function of the building: a cultural facility.

Considering that based on the National Concert Hall Programme approved by the Ministry of Culture of the Republic of Lithuania, key parameters of the current detailed plan have to be changed, Vilnius City Municipality intends to initiate the adjustment of the limits of the terrain for the construction of the National Concert Hall, based on the proposals of the winning design. Competitors are therefore asked to plan for the following potential building zone and maximum height for the total area of the National Concert Hall:

- **Building height 25 metres above ground surface;**
- **Total ground area of the National Concert Hall – up to 17.000 sq. m.**

3.4.3. HERITAGE PROTECTION LIMITATIONS

Tauras Hill is within a state-protected cultural heritage site, a historic part of Vilnius City, called Naujamiestis (unique code 33653 on the Register of Cultural Properties), and the protection zone of Vilnius old town (unique code 16073, former code – U1P). To the East, Tauras Hill borders the old city of Vilnius and its suburbs (unique code 25504), to the South – the old Vilnius Evangelical Cemetery complex (unique code 12559). There are also protected works of stained glass inside the Trade Union Palace (unique code 8047).

Competitors must adhere to the following limitations:

Limitations related to **Naujamiestis** (unique code 33653 on the Register of Cultural Properties):

Silhouettes, Vistas, Building Elevations

Naujamiestis silhouette from the northern side, as seen from the right bank of river Neris, is a valuable protected characteristic of Naujamiestis. Competitors will therefore be asked to provide visualisations of the National Concert Hall from specific panoramic points in order to assess the presence of the hall within the panorama of Naujamiestis.

3.4.3.1. Natural Elements

The slopes of Tauras Hill are a protected characteristic of Naujamiestis. Competitors may propose underground or overground building within the specified territory but shall not modify the existing terrain.



Panoramic view from Gediminas Tower



Panoramic view from Municipality Tower



3 . 4 . 3 .

HERITAGE PROTECTION LIMITATIONS

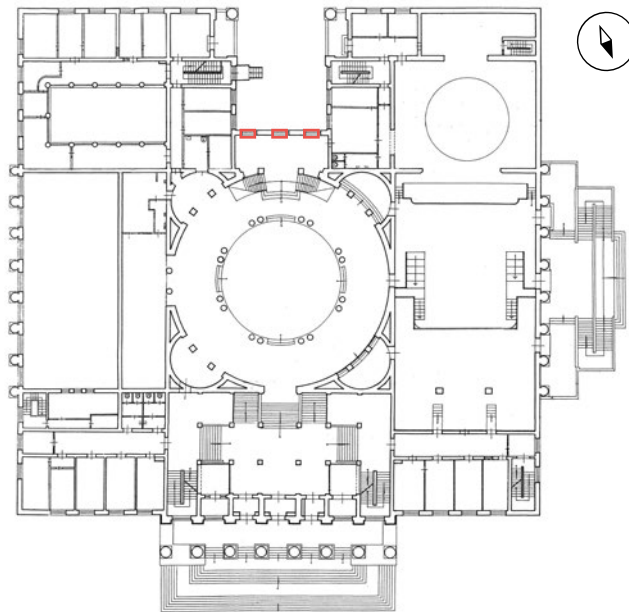
3.4.3.2. Stained Glass Works

Limitations related to Stained Glass Works (unique code 8047):

Three stained glass works “On labor and leisure” (A. Sotškus, 1957-1961) located in the existing building of the Trade Union Palace are included in the National register for cultural values. The size of one glass work is ~185x640 cm.

A Competitor is free to choose:

1. When submitting design proposals for the contest, existing stained glass works shall be integrated into the architectural solutions of the new design.
2. When submitting design proposals, the stained glass works shall not be included in new architectural solutions and instead moved to a museum.

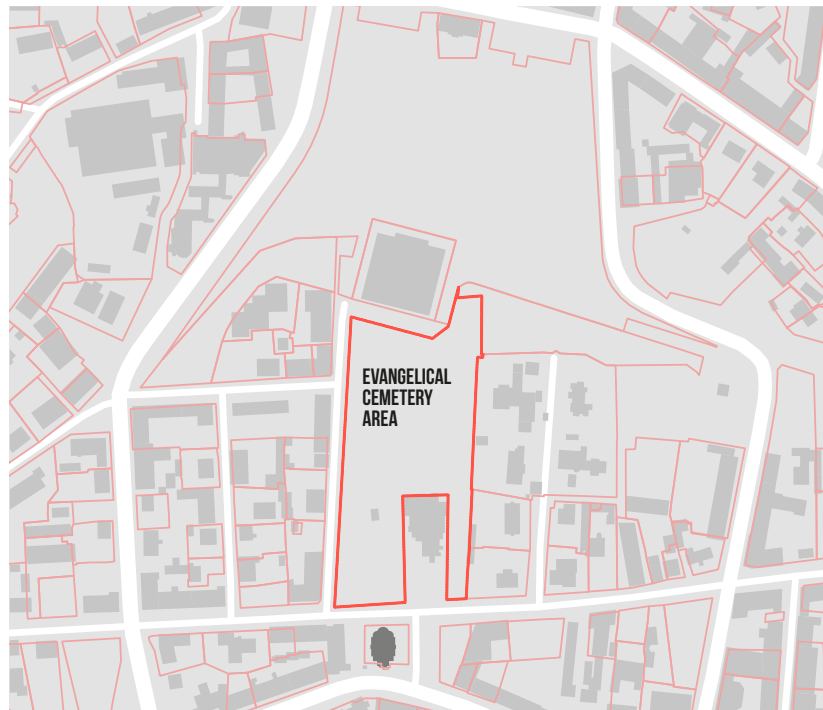


3.4.3. HERITAGE PROTECTION LIMITATIONS

3.4.3.3. Vilnius Evangelical Old Cemetery Complex Old Cemetery

Limitations related to the Vilnius Evangelical Old Cemetery Complex (unique code 36177) and Vilnius Evangelical Old Cemetery Complex Jan Friedrich Nizskowski chapel-mausoleum (unique code 1065):

The territory of Vilnius Evangelical Old Cemetery is not included in the territory of the contest. It is important that Competitors do not go over the limits of the old cemetery with their proposals and do not submit proposals for rearranging this territory.



Evangelical cemetery area



3.5. TRANSPORT REQUIREMENTS

3.5.1. Access to the Territory

It is possible to access the National Concert Hall via M.Valančiaus/V.Mykolasaitis street or Tauro street. Technical suppliers will require a convenient access route for long, heavy vehicles (up to 12 m long).

The access via V.Mykolasaitis street is convenient for reaching the site from the Southeast, however, this street is narrow (6 m), not active (category D1), and surrounded by a residential area. Therefore, it is recommended to plan for a limited transport flow to the National Concert Hall from this street.

Tauras street is a more active, one-way (category C2) street, going up to the Tauras hill. This street would provide suitable access to the National Concert Hall from the top terrace of the hill. Also, a direct access to the underground level could be designed, forming a broadening lane.

The Competitors are requested to suggest access for traffic, ensuring possibilities of smooth access for heavyweight vehicles (service transport). They are also requested to design a convenient access route to the National Concert Hall and an appropriate drop-off spot for the visitors arriving by taxi or other transport.



Access to the Territory

3.5. TRANSPORT REQUIREMENTS

3.5.2. Logistics

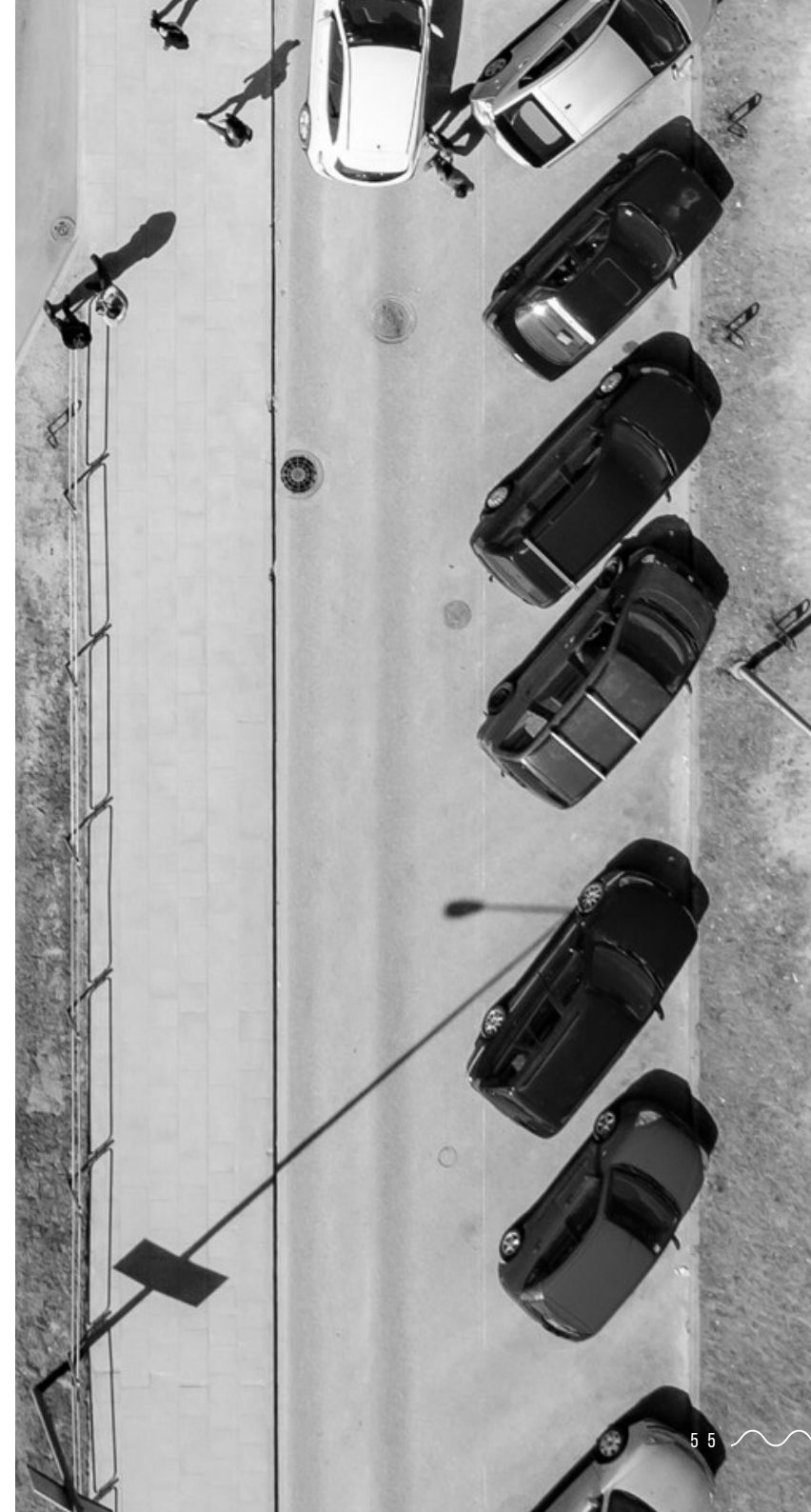
In terms of logistics, the Competitors must include loading bays in the underground parking lot designed for the transfer instruments, decorations or any other equipment to the stage of either hall via a lift. Trucks or mobile TV stations would require secure parking facilities in the underground parking lot beneath the building, where items and equipment could be conveniently loaded/unloaded in both winter and summer. The Competitors must ensure that their design would allow media professionals to work on live TV broadcasts unaffected by rain or poor weather conditions, with the possibility to extend cables to either hall through shafts.

3.5.3. Parking

Based on the detailed site plan for V. Mykolaičio-Putino Str. 5, 209 parking places are planned within a 300 m radius around the National Concert Hall. When drafting the technical project, it will be mandatory to ensure the normative number of vehicle parking places in accordance with the requirements of Construction Technical Regulations and other legislation.

Concert Hall staff parking should allow for 50 vehicles. Competitors can locate parking either on the underground level or nearby the National Concert Hall. When drafting the technical project for the concert hall, the municipality will decide on the appropriate number of parking spaces in accordance with applicable norms.

Rengiant techninį Nacionalinės koncertų salės projektą Savivaldybė spręs, kaip užtikrinti reikiamą automobilių statymo vietų skaičių pagal galiojančius normatyvus.



3.5. TRANSPORT REQUIREMENTS

3.5.4. Pedestrians

Pedestrian access to the National Concert Hall from the upper terrace of Tauras Hill will be via M. Valančiaus and V. Mykoliaičio-Putino streets. At the foot of Tauras Hill, an escalator may be proposed going from Pamėnkalnio Str. up to the National Concert Hall, to make it easier for people arriving on foot or by public transport to get up the hill. In case an escalator is proposed, it would be designed while making a project of Tauras hill park, and not included into the National Concert Hall project.

3.5.5. Bicycles

Parking space should be provided for at least 100 bicycles. Bicycle parking must be lit and have a roof.



3 . 6 . R E C O M M E N D A T I O N S F O R L A N D S C A P I N G

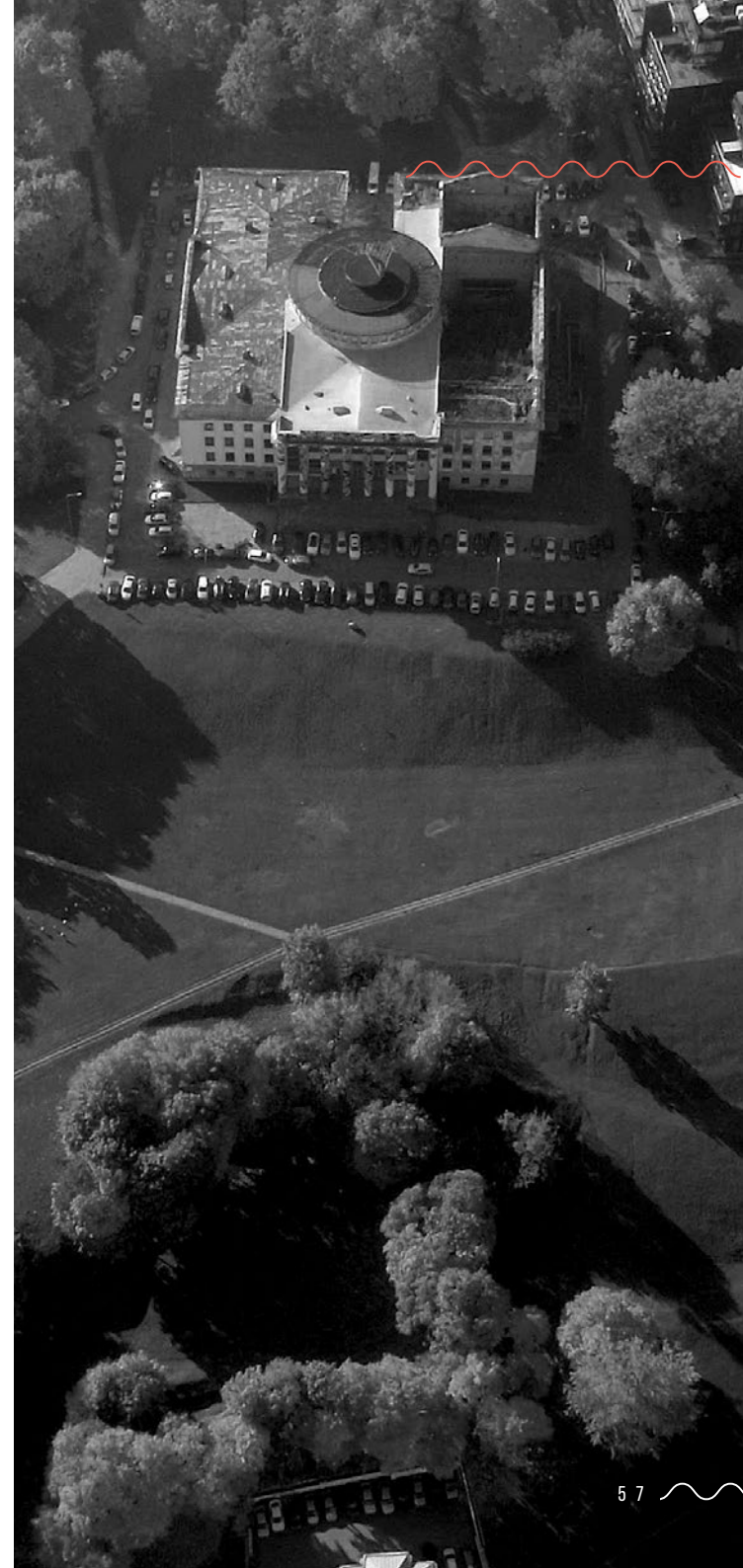
The territory of Tauras Hill is included in the scope of the contest because the territory's landscaping solutions will be closely related to the architectural solutions of the National Concert Hall. However, these solutions would be detailed while designing a project for Tauras hill park, and not included into the National Concert Hall project.

Competitors may use the solutions provided in the "Tauras Hill Park Territory Refurbishment Project Proposal" by SĮ Vilniaus Planas, but must propose their own landscaping solutions for Tauras Hill park, including:

- New pedestrian pathways;
- Ensuring access to Tauras Hill for people with limited mobility;
- Possibly an escalator from the bottom of Tauras Hill up to the National Concert Hall;
- Bicycle paths in accordance with the City of Vilnius bicycle transport schematic;
- A multifunctional area for events in the central part of the park;
- Children's playgrounds;
- A pedestrian and bicycle bridge over Tauro Str.;
- Greenery.

3 . 7 . T H E E X I S T I N G B U I L D I N G

The existing Trade Union Palace is to be demolished. Competitors may propose integrating a fragment of the old building into the National Concert Hall, but this should not be considered a condition or recommendation.



3.8. ARCHITECTURAL REQUIREMENTS

Contemporary, high-quality architecture - the ideas and solutions of architectural design should correspond to the tendencies of contemporary architecture. The architectural solutions must be in harmony with the function of the object – open to the public, multifunctional cultural centre featuring musical concert hall and a residing orchestra.

A building that is open to the public – the building should be easily visible/recognisable within the city. It is important to ensure that it remains visually open and appealing to the public. None of the logistical or maintenance facilities should be visible on the exterior of the building.

Flexibility and effective use of interior spaces – when designing concert halls or other publicly accessible spaces, it is important to ensure that these spaces are adaptable.

Easy maintenance and economical upkeep – the planned building should be easy to maintain and upkeep should be economical.

A connection between public spaces and publicly accessible functions – the plan of the building should ensure a strong connection between the public spaces surrounding the building, and the publicly accessible functions at the National Concert Hall.

Sustainable architectural solutions – the building should become a positive example of sustainable public architecture. The design should feature innovative architectural solutions and environmentally-friendly materials, taking into account the sustainability of their maintenance.





3.9. REQUIREMENTS FOR NOISE CONTROL

External noise sound insulation – on the premises of the building (concert halls and other active spaces), sufficient sound insulation must be ensured to prevent sound both emerging from and entering the concert spaces. There are residential buildings nearby and the concert hall activities should not disturb the peace of the residents. When designing a classical music performance hall, airborne noise emissions norm NC10 applies.

Insulation between rooms – the spaces in the building should be arranged in a way that avoids different performance areas being separated by only a single partition or floor. Sound insulation should be ensured between different rooms in a way that allows events to take place in several spaces at the same time (i.e. a concert in one hall and a rehearsal in another).

Noise from utilities systems – the hall will require a large number of utilities systems (ventilation, heating and cooling systems, fire safety systems and stage equipment), so it must be ensured that background noise will be kept at a level that does not disturb the performers or the audience. The NC10 background noise norm must be respected in the main classical music hall and NC15 in the multifunctional hall. In the instance of performances being recorded, the ventilation system should have the option of reducing airflow up to 80% during the recordings.

Different noise levels are allowed at different frequency ranges. Since the human ear is not as sensitive to low frequency sound as it is to midrange frequencies, higher background noise levels are allowed in the lower frequency range.

Maximum background noise level requirements shall be defined using NC (Noise Criterion) curves, where noise levels are specified in octave frequency ranges.

For spectator halls, permitted noise levels are determined according to the nature of the sound source:

- Background noise caused by technical equipment and transport noise;
- Noise coming from the neighbouring hall.

The measured noise level shall not exceed the chosen NC curve in any of the octave ranges.

3 . 1 0 . B U I L D I N G E N E R G Y E F F I C I E N C Y

The National Concert Hall building energy efficiency class must be at least **A+**.

If possible, the utilities systems (ventilation, cooling etc.) should be installed in a way that allows them to be switched off if the main spaces are not in use, without causing damage to any parts or systems of the building.

3 . 1 1 . C O N S T R U C T I O N W O R K C O S T S

The preliminary cost for the concert hall is estimated and budgeted up to

52 mln. Eur including VAT (21%).

This amount encompasses all the expenses, related with the design, construction, installation and the site's arrangement.

3.12.

NATIONAL CONCERT HALL “TAUTOS NAMAI” PROGRAMME

3.12.NATIONAL CONCERT HALL “TAUTOS NAMAI” PROGRAMME

Type of premises	Area (m²)	Premises	Area (m²)	Comments
Public functions				
Lobby	2075–2325	Entrance/lobby	1500–1700	
		Information centre (reception)	35	
		Security station	25	
		Cloakroom	200–250	
		Bathrooms	300	Separate for males and females, sufficient bathrooms for people with disability according to norms. 10 male bathroom stalls, approx.. 15 urinals, 45-50 female stalls
		First aid station	15	
Catering	885–1000	Restaurant/bistro/cafe	400-450	
		Bars	120–185	
		Recreational spaces	20	
		Kitchen	250	Service area for the restaurant/bistro and cafe
		Kitchen storage	95	
Additional public functions		Expo/educational space	600*	“House of the Nation” area for activities related to the idea of “House of the Nation” and recreation of Lithuanian State

3.12.NATIONAL CONCERT HALL “TAUTOS NAMAI” PROGRAMME

Type of premises	Area (m²)	Premises	Area (m²)	Comments
Main Hall				
	1350-2000	Main hall (not less than 1500–1700 seats), shoebox of vineyard type	1500*–1700	Include a choir balcony approx. 50 m², niche for organs 60 m² Include a hydraulic lift for performers, grand piano etc.
		Stage	300*	A hydraulic elevator for performers and a piano must be included
Small Hall				
	500	Small hall (minimum 500 seats)	500*	
Commercial premises of cultural content				
	400	Commercial premises for the dissemination of cultural products	400	
Ancillary functions				
Management	770	Staff entrance	60	
		Offices	420	
		Meeting rooms	120	
		Main office	30	
		Staff closet	28	
		Coffee room / staff room	42	
		Bathrooms	70	

3.12. NATIONAL CONCERT HALL “TAUTOS NAMAI” PROGRAMME

Type of premises	Area (m²)	Premises	Area (m²)	Comments
Ancillary functions				
Backstage area	1980	Hall backstage areas	300	
		Audio, production and lighting equipment storage	30	
		Dressing rooms, lockers, bathrooms for the performers	735*	
		Rehearsal rooms	500*	
		Recording studio	50	
		Stage manager room	15	
		Performers’ instruments/equipment storage	300	
		Library/archive	50	
Maintenance functions				
Utility rooms	1015	Staff entrance	20	
		Security	25	
		Loading bay	160	
		Delivery, packaging, box storage	125	
		Preparation room and warehouse	275	
		Workshops	125	
		Workshop storage	40	
		Workshop office	25	
		Furniture and prop storage	50	
		Janitors’ room(s)	25	
		Waste room	45	
		IT room	100	

3.12.NATIONAL CONCERT HALL “TAUTOS NAMAI” PROGRAMME

Type of premises	Area (m ²)	Premises	Area (m ²)	Comments
TOTAL USABLE AREA	9575-10590		9575-10590	
TOTAL AREA BASED ON BUILDING EFFICIENCY COEFFICIENT – 1.6 (include circulation, elevator shafts, stairs, technical rooms, internal structures, partitions and floor voids)			15320-16944	
PRELIMINARY VOLUME OF THE MAIN CONCERT HALL:				
18000-20400 cubic meters (shoebox)				
21000-23800 cubic meters (vineyard)				

NOTES: -the sizes of the premises, mentioned above, are preliminary.

Sizes of the premises, marked with * can not be smaller than indicated in the program

3.13. DESCRIPTION OF INTERIOR SPACES

Arrangement of Public Spaces

The lobby and ticket sale area are what determines the visitors' first impression.

Functional planning must provide a physically separate ticket sales area that would be large enough to fit queueing spectators. Lobbies often feature erroneous planning where ticket booths are positioned next to the cloakroom, causing the people trying to leave their outerwear to mix with people trying to buy tickets. This hinders access to both the ticket booths and the cloakroom.

Crowd flow to toilets and bars (cafes) during intermissions and before performances should be taken into account in the design. Keeping in mind that female toilets are usually busier and used for longer periods at a time than male toilets, the quantity and arrangement of toilets must be well thought out.

The lobby space can also work as an additional performance hall. This function requires a well thought out location of the lobby and appropriate sound isolation between the Grand and the Small halls and the foyer (isolation by three doors).

An acoustic junction between the Grand hall and the Small (multifunctional) hall is recommended in order to improve the function of both premises independently.

Bars, Bathrooms

It is recommended to design bars on each level matching the number of visitors on that level. This would be useful during conferences or congresses, when the guests will have to be supplied with food. This would also necessitate a water supply and cleaning equipment on each floor. If bars are available on all levels, visitors will not be required to go all the way down to ground level during intermissions.

If more than one event takes place in the building (e.g. concerts in different halls or a concert and a conference at the same time), it is unlikely that the breaks of these events (when the bathrooms are most actively used), will overlap, therefore it is suggested to include toilets for approx. 1,800 people.

A 1,800 seat auditorium shall be provided with: 10 male bathroom stalls, approx. 15 urinals, 45-50 female stalls. Each floor must be equipped with at least one bathroom for people with reduced mobility. In the bathrooms with several cubicles, there must be at least 5%, or

minimum 1 cubicle, suitable for people with reduced mobility, should be installed.

For ancillary rooms, plan one disabled bathroom and two unisex bathrooms, as well as toilets/showers in every dressing room.

Expo/Educational Space

The design must include a flexible public space, open during the daytime, dedicated to education: e.g. temporary exhibitions, meetings, creative workshops, and other educational activities relevant to the idea of the House of the Nation and the rebirth of Lithuanian State.

Grand Hall

The recommended number of seats to be designed in the Grand hall is 1,500 – 1,700 (with a possibility to transform the number of seats from 1,500 to 1,700, depending from the format of the event). This means that the plan of the hall would be 1,350-1,530 sq.m. (in case of "shoe-box" type hall) and 1,800 - 2,000 sq.m. (in case of a "vineyard" (terraced) type hall). The stage area should be at least ~250 sq.m., an area of 300 sq.m. for dressing rooms and similar stage-level spaces should also be designed.

50 sq.m. should be allocated to choir balcony at the back of the stage, above the stage. When a choir is not performing, the area could be used for audience seating. 60 sq.m. should be allocated for organ niche. A niche of 7 m. in depth, 10 m in width and 10 m. in height is estimated for the organ. It doesn't necessarily have to be designed at the front of the stage – it can also be on the wings.

In a shoebox style hall, it is recommended to ensure 12 cubic metres of volume for each spectator, or 14 cubic metres in a vineyard style hall.

Maximum width for a shoebox type hall is approx. ~22-28 m (approx. 20 m at the stall and broadening out at the balconies). For a vineyard type hall, approx. 26 metres width should be planned. Each balcony should have 2.5–3 metre exits leading to the hallways (in order for the audience members to be able to move freely and conveniently).

The concert hall should be approx. 21 m high. An additional 3 m should be included for utilities systems above the hall, i.e. the total height of the hall shall be 25 metres when the stage level is at street level.

3.13. DESCRIPTION OF INTERIOR SPACES

Noise control

The main noise control parameter specifies that the environmental noise of the hall shall not exceed NR10 level. That is a strict criterion, and fulfilling it will require carefully arranging the interior spaces, implementing all the sound-insulating structures and insulating HVAC (heating, ventilation, air conditioning) systems to allow for sound recordings in the hall.

Main concert hall	NR10
Small (multifunctional) hall	NR15 <small>(with a possibility to diminish the air flow up to 80 % while recording)</small>
Rehearsal premises	$L_{A,eq}$ 28 dB, $L_{A,max}$ 32 dB
Dressing rooms	$L_{A,eq}$ 28 dB, $L_{A,max}$ 32 dB
Hall and other public spaces	$L_{A,eq}$ 33 dB, $L_{A,max}$ 38 dB

Room acoustics criteria

At this stage (of drafting the contest design), specifying the reverberation and side reflection efficiency shall suffice.

Hall (with audience) reverberation time should be 2.0-2.1 s in the medium frequency range and increase by 10 per cent with each octave below 500 Hz. In order to ensure acoustic “flexibility” so that the hall could be used for, e.g. chamber music concerts or opera performances, a possibility of reducing reverberation time by 1.5 s in the medium frequency range, and under 2.0 s at 125 Hz. Even reverberation time should be maintained throughout the hall.

Lateral fraction (LF): When measured in lateral fraction parameter, it should be on average above 0.18 and more than 0.15 (covering 80 per cent of all seats).

Stage sightlines

Adequate sightlines from all audience seats should be ensured in the hall. The recommended sightlines reference point must be 0.5 m above the stage, in the middle of the stage and 1 m from stage front.

Small hall

The Small hall accommodates up to 500 seats. Hall size – 500 sq.m. (in case of “shoe-box” type hall).

The stage area should be at least ~150 sq.m., an area of 100-120 sq.m. for dressing rooms and other stage-level service spaces should also be designed.

Maximum stage width in case of “shoe-box” type hall - ~18 m, length – approx. 27 m. (including stage).

The height of the small (multi-functional) hall at stage ~ 12 m; additionally 3 m should be planned for engineering and upper stage mechanism systems above the stage. Stage depth ~11 m.

Acoustic criteria of the hall.

Only reverberation (RT60) and lateral fraction (LF) efficiency acoustic parameters can be set at this stage.

Hall (with audience) reverberation time (RT60) should be 0.8-0.9 s in the medium frequency range and increase by 5 per cent with each octave below 500 Hz.

Electro-acoustic environment control system should be designed so that acoustic environment (RT60) from 0.8 s to 2.0 s can be adapted in the hall. Reverberation time must be similar both on stage and in the auditorium, and it should be fully controllable by means of electro-acoustic environment control system.

Lateral fraction (LF)

When measured in lateral fraction parameter (LF), it should be approximately 0.18-0.21.

Transformable seats:

This is a multi-functional hall, so solutions for transforming the hall from amphitheatre type to level-floor hall type must be provided. A possibility to arrange stands in the wings of the hall and extend stage area into the middle of the auditorium must be provided.

Orchestra-in-Residence Rehearsals:

Based on the analysis of examples of contemporary rehearsal halls, in order to make the hall suitable for symphony orchestra rehearsals, the rehearsal hall space volume must be approximately 4,000 cub.m. The space volume is required in order to avoid excess sound volume and ensure adequate reverberation time for musicians. The depth and length of the room must correspond to the main dimensions of the stage.

3.13.DESCRPTION OF INTERIOR SPACES

Stage Position

When designing the stages of the main hall and the multifunctional hall, the positioning of the underground parking and loading bays must be taken into account with regards to the logistics of raising instruments, decorations or any other equipment to the stage of either hall via a lift. In such cases, trucks or mobile TV stations would park in the underground parking lot under the building, where items and equipment could be securely loaded/unloaded in both winter and summer. Media professionals must be able to conduct live TV broadcasts unaffected by rain or poor weather conditions, with facilities allowing cables to be extended to either hall through shafts.

Additional spaces Surrounding the Stage

Instrument storage (for percussion, grand pianos, harps, etc.) should be planned on the same level as the main hall. Instrument movement between the stage and the storage area is more frequent than to/ from the loading zone, so most instrument storage rooms should be on the same level as the stage of the main hall. A number of rooms near the loading zone should be designed for storage.

At stage level, at least 2 separate dressing rooms for conductors should be provided (35 square meters each) with toilets and showers, as well 4–5 dressing rooms for soloists (30 sq. m) with toilets and showers.

Rehearsal Spaces

Many musicians do not have the facilities to rehearse at home, therefore the concert hall will be their main rehearsal space.

Commercial Premises

Provide premises for various commercial activities that supplement the needs of the concert hall, e.g. cafes, bars, shops, catering, co-working spaces, etc.



3 . 1 4 . U T I L I T I E S S Y S T E M S

Audio Systems

Amplification equipment. Depending on the purpose, amplification equipment may vary from low-power equipment for loudspeaker announcements, up to medium-power systems for playing music or amplifying live instruments. The sound system should be visually integrated into the interior. The sound system must be correctly positioned and the number and power capacity of the system elements must not be too high in order for the system to correctly interact with the acoustics of the hall. Modern amplification systems are usually line array speaker systems. It is important to design an appropriately sized sound system that can be removed when not in use. Electric instruments require amplified sound sources on stage.

Spatial Sound Systems. Additional spatial sound speakers may be installed later or mounted temporarily. Cable management must be included in the design.

Sound Control Rooms. Sound engineers require at least two separate sound control areas: a traditional closed control room and open front of house control area.

It is recommended to install the closed sound control room behind the back wall of the hall. It will be used for events where complex sound mixing is not required. Typical events of such nature:

- A classical music concert with loudspeaker facilities for announcements at the beginning of the performance etc;
- Ordinary conferences;
- Film screenings or performances with pre-recorded music (backing tracks).

The closed sound control room must be separated from the equipment rooms, video projector room or the spotlight room. This type of equipment can be noisy and may hinder the work of the sound engineer.

A front of house control area should be installed in the main zone of the parterre, preferably not by the back wall. Since the control area contains technical equipment with lights and displays, it is preferable to have it towards the back of the hall (but not directly against the rear wall), so that the flashing lights do not distract the spectators.

The front of house control area should be stationary. It should also be large enough to fit lighting control desks and video equipment.

Staff room near the stage. In concert halls, a small room for the stage manager should be provided on the side of the stage. The room should have a small system for monitoring and controlling stage sound and communication.

Recommended sizes for the control areas:

- Front of house – approx. 15-25 m²;
- Closed sound room – approx. 20-30 m²;
- Stage manager room next to the stage – approx. 10 m².

3 . 1 4 . U T I L I T I E S S Y S T E M S

Performance lights. Modern lighting systems consist of a combination of LED and halogen lights. Although LED lighting is becoming increasingly popular, most lighting artists require a certain percentage of traditional (halogen) lighting to ensure a quality light source. Typical lighting angles are the following: 45-60 degrees from the audience, 45 degrees from the sides, 50-75 degrees from the back. Usually, projectors are located on lighting bridges or trusses. The design must feature technically functional, architecturally pleasing and economical solutions.

Service lights. All service lighting should be controlled by the same lighting engineer through the same user interface. Service lights are needed for cleaning and for assembling/disassembling stage sets. These lights should ensure a safe and comfortable working environment. Some of these lights can also be used during performances, e.g. vertical lights on the dome above the symphonic orchestra. Blue light systems are a special part of the service projectors. These are low-power projectors located on lighting bridges and in other zones where technicians work during performances.

Auditorium lighting. The auditorium lighting system must be controlled directly from the lighting desk. It is important to have complete control over the auditorium lights so as to enable smooth transitions into and out of performances, which is why these lights must be controlled through a light control protocol. LED lights should be installed in the halls with the capacity to alter the brightness of the light.

Architectural lighting. If lighting for architectural elements is planned, it must also be integrated into the performance light control system.

Additional equipment. Hanging points and lifters should be designed for additional lighting equipment, because organisers of larger events tend to bring their own special lighting equipment.

Lighting control rooms. It is recommended to combine the lighting control room with the closed sound control room. It may also be a separate room. The lighting control room should be at parterre level to provide a good viewing angle for the lighting artist. Usually, a place for lighting control is designated in the parterre, next to the front of house sound control area. Recommended light control room sizes:

- Front of house light control – approx. 15-25 m²;
- Closed light control room – approx. 20-30 m².

Power block rooms. It is recommended to design spaces for power blocks (dimmers) above the stage and under the stage. Minimal cable lengths must be ensured to avoid interference with other systems. Dimmers and light network control blocks should be planned inside the power block rooms. Regular electricity distribution channels in these rooms can be up to a few metres in width.

It is recommended to design dimmer rooms at the top and bottom parts of the stage. This is required in order to have optimal cable routes and minimise negative effects on other systems. Dimmers and control racks should be planned for in dimmer rooms. A sufficient width for the electricity distribution rack could be a couple of metres.

Recommended sizes for power block rooms:

- Power block room under the stage – approx. 10-15 m²;
- Power block room above the stage – approx. 20-25 m².

3.14. UTILITIES SYSTEMS

Video Reproduction Systems

Local Performances. Large video projectors are noisy. Due to acoustic, visual and functional reasons, it is important to install them in appropriate positions and integrate them into the architecture as much as possible.

Local performances may be broadcast outside. In order to do that, fixed positions for video cameras are required, as well as a dedicated video control room and direct video transmission servers.

TV Broadcasts. Live TV broadcasts require a lot of space for ground cameras and mobile production units (broadcast TV trucks). This is why quick and direct access between the stage and the parking lot loading platform is necessary.

It is recommended to plan for video processing rooms and equipment in the same area where sound mixing takes place.

Recommended room sizes:

- Video control room – approx. 20-40 m²;
- Equipment room – approx. 20-25 m²;
- TV trucks – 3 units (next to each other).

Technical and Misc. Rooms

Separate dressing rooms and instrument storage rooms must be planned for:

- 2 x 30 sq. m;
- 1 x 60 sq. m;
- 5 x 15 sq. m;
- 1 x 30 sq. m;
- 2 x 40 or 4 x 15 sq. m;
- 5 x 15 sq. m individual rehearsal rooms for performers.
- 2 x 20 sq. m;

A building with a resident orchestra should also feature an approx. 50 sq. m area for a library/archive, where sheet music and playlists can be printed and archives stored.

Amplifier Room. Except for a handful of speakers made by top class manufacturers that have integrated amplifiers, most high-quality speakers require separate amplifiers. Amplifiers emit noise and a lot of heat, which is why they must be kept in a separate room. The location of this room may be combined with network switch rooms. Appropriate amplifier room positions: one at stage level or under the stage and another one at roof level (the ideal position allows avoiding long cables). The main hall may have more amplifier rooms (e.g. in the spectator area). The amplifier rooms must have high quality cooling systems.

Network Switch Rooms. It is recommended to design network switch rooms next to amplifier rooms. They can be separate small rooms next to the control rooms and the stage. Network switch rooms are usually visited a number of times when preparing for a performance, so they need to be conveniently accessible, preferably a single door or hallway away from the stage.

Recording and Studios. Basic audio and video recording methods do not require a special area. Such recordings include documentary conference recordings etc. All other audio and video recordings require a special room and equipment. Such recordings could be grouped into two categories: local recordings and broadcasts. Competitors must plan for a full-size recording studio, equipped for the production of quality recordings for publication.

Live performance broadcasts require cable inputs and space for mobile TV units (TV vans or trucks). It is recommended to plan for such spaces in the loading bay area.

IT Rooms. Information technology networks are an inseparable part of audio/video (AV) systems, therefore it is recommended to combine AV system and IT network areas, thus saving on space and heating costs. Recommended sizes:

- Amplifier room near the stage – approx. 10-15 m²;
- Amplifier room above the stage – approx. 10-15 m²;
- Combined amplifier and network switch room near the stage – approx. 15-20 m²;
- Combined amplifier and network switch room above the stage – approx. 15-20 m²;
- Network switch room near the control room – approx. 15-25 m².

3.14. UTILITIES SYSTEMS

Technical and Misc. Rooms

Upper and Lower Stage Machinery. The following stage machinery must be planned for in the concert hall:

- Lower machinery:
 - Moving platforms for raising the orchestra;
 - For managing the depth of the orchestra pit;
- Upper machinery:
 - Movable acoustic reflectors;
 - Pipes/cords for lighting and sound equipment;
 - Chain lifters for additional hanging spots;
 - Additional mounting spots;
 - Lighting bridges / technical maintenance paths.

Recommended sizes:

- Upper machinery room – approx. 40-80 m²;
- Lower machinery room – approx. 20-40 m².

Stage director / band leader. The stage director workplace should be next to the stage entrance. This room takes up approximately 10-15 m².

Logistics and Similar Challenges. Apart from the design aspects already discussed, the following potentially problematic areas should be addressed:

- Warehouses and storage rooms:
 - Storage rooms for orchestral instruments (timpani, other percussion etc.) should be designed near the stage.
- Loading bay:
 - Mostly meant for touring concerts, both classical and other genres;
- For bringing food;
- For removing waste;
- TV broadcast vehicles.



4.

ANNEXES. LIST OF DOCUMENTS PROVIDED TO THE COMPETITORS

4.

These documents can be found on the Competition website, also on CVP IS system (upon registration):

Competition brief: (pdf, 75 pages)

Formal documents to fill out and submit with entry

Annex 1. Competitor's Identification form (2 pages);

Annex 2. ESPD form (XML);

Annex 3. Key parameters of the building (.DOC);

Informative documents

Annex 4. Requirements for submission of digital information (1 page);

Annex 5. Overview on general planning services (1 page);

Annex 6. Grounds for eliminating a Competitor. Competitor's eligibility requirements

Plans and documents useful for the design work

Annex 7. Topographic photo of the territory (.DWG);

Annex 8. Detailed plan of the land plot in V. Mykolaičio-Putino St. 5 (.PDF);

Annex 9. Main drawing of the design proposals for the fitting out of the territory of Tauras Hill Park (.PDF);

Annex 10. Cadastre measurements file for the building in V. Mykolaičio-Putino St. 5 (.PDF);

Annex 11. Photo fixing of the territory (.JPG);

Annex 12. Photographs of the current situation (3 pcs. provided in the digital format) showing, by method of editing, the site being designed, with specification of the points of photo fixing;

Annex 13. 3D model of the territory and adjacent areas (.3DS);

Annex 14. Boundaries and 3D model for the model.

Annex 15. Stained Glass Works (photographs)

Annex 16. Vilnius city map



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